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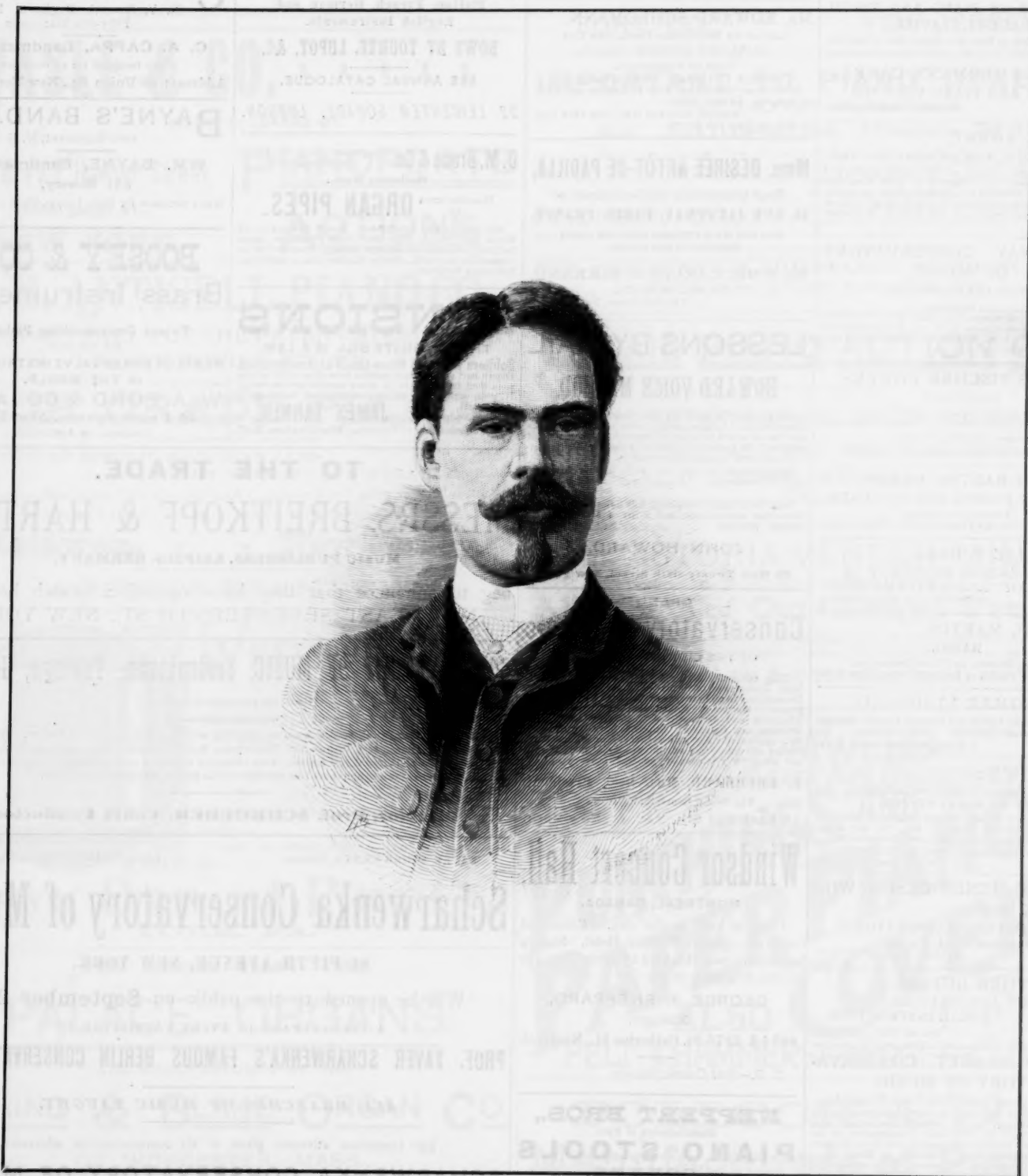
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MUSIC AND THE ARTS

VOL. XXIII.—NO. 4.

NEW YORK, WEDNESDAY, JULY 22, 1891.

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four (4) dollars for each.During more than eleven years these pictures have  
appeared in this paper, and their excellence has been  
universally commented upon. We have received numer-  
ous orders for electrotypes of the same, and publish the  
subjoined list for the purpose of facilitating a selection.

Adelina Patu	Teresina Tua	Marchesi
Ida Klein	Lucca	Henry Mason
Sembrich	Ivan E. Morawski	P. S. Gilmore
Christine Nilsson	Leopold Winkler	Neupert
Scalchi	Costanza Donita	Hubert de Blanck
Trebelli	Carl Reincke	Dr. Louis Maas
Marie Rose	Heinrich Vogel	Mr. Bruch
Anna de Bellocca	Johann Sebastian Bach	L. G. Gottschalk
Etelka Gerster	Peter Tschakowsky	Antoine de Kontaki
Nordica	Julius Perotti—2	S. B. Mills
Josephine Yorke	Adolph M. Foerster	B. M. Bowman
Emilie Ambre	J. H. Hahn	Otto Bendix
Emma Thursby	Thomas Martin	W. H. Sherwood
Teresa Carreno	Louis Gaertner	Stagno
Kellogg, Clara L.—2	Louis Gage Courtney	Victor Nessler
Minnie Hauk—2	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Tretbar
Albani	Dr. Damrosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Julius von Bernuth	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treuman
Murio-Celli	Dengromont	C. A. Gappa
Andrew Carnegie	Galassi	Montegriffo
James T. Whelan	Hans Balatka	Mrs. Helen Ames
Edward Strauss	Mathilde Wurm	S. G. Pratt
Klenor W. Everest	Liberali	Emil Scaria
Jenny Broch	Johann Strauss	Moritz Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donizetti
Marie Jahn	Del Puente	William W. Gilchrist
Fursch-Madi—2	Joseph	Ferranti
John Marquardt	Julia Rivé-King	Johannes Brahms
Zélie de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Heinrich Blum	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Filoteo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junck
Charles M. Schmitz	Robert Volkmann	Fannie Hirsch
Friedrich von Flotow	Julius Rietz	Michael Bamber
Franz Lachner	Max Heinrich	Dr. S. N. Penfield
Heinrich Marschner	A. L. Guille	F. W. Riesberg
Edmund C. Stanton	Ovide Musin	Emil Mahr
Nestore Calvano	Anton Urdardi	Otto Sutto
William Courtney	Alcun Blum	Carl Paellin
Josef Staudigl	Louise Natali	Belle Cole
Lulu Veling	Ethel Wakefield	Carl Millocker
Mrs. Minnie Richards	Carlyle Petersilea	G. W. Hunt
Florence Clinton-Sutro	Carl Ketter	Georges Bizet
Arthur Friedheim	George Blumlein	John A. Brockhoven
Clarence Eddy	Emil Liebling	Edgar H. Sherwood
Franz Abt	Van Zandt	Ponchielli
Fannie Bloomfield	W. Edward Heimendahl	Edith Edwards
S. E. Jacobson	Mrs. Clemelli	Carrie Hun-King
C. Mortimer Wiske	Albert M. Bagby	Pauline l'Allemand
J. O. Von Prochaska	W. Waugh Lauder	Verdi
Edward Grieg	Mrs. W. Waugh Lauder	Hummel Monument
Adolf Henselt	Mendelssohn	Berlioz Monument
Eugen d'Albert	Hans von Bülow	Haydn Monument
Lilli Lehmann	Johann Schumann	Johann Svendsen
William Candius	Joachim	Strauss Orchestra
Franz Kneisel	Samuel S. Sanford	Anton Dvorak
Leandro Campanari	Franz Liszt	Saint-Saëns
Franz Rummel	Christine Dossert	Pablo de Sarasate
Blanche Stone Barton	Dora Hennings	Alfred Bruckner
Anthony Sherwin	A. A. Stanley	Henry Duxess
Thomas Ryan	Ernst Catenhagen	Emma Juch
Achille Errani	Heinrich Hofmann	Fritz Giese
C. Jos. Brambach	Charles Pradel	Anton Seidl
Henry Schradieck	Emil Sauer	Max Leckner
John F. Rhodes	Jesse Bartlett Davis	Max Alway
Wilhelm Gericke	D. Burnmeister-Petersen	Josef Hofmann
Frank Taft	Willis Nowell	Händel
C. M. Von Weber	August Hyllested	Carlotta F. Pinner
Edward Fisher	Gustav Hinrichs	Marianne Brandt
Kate Kolla	Xaver Scharwenka	Max Spicker
Charles Rehm	Heinrich Boettel	Henry Duxess
Harold Randolph	W. B. Haslam	Emma Juch
Minnie V. Vandever	Carl E. Martin	Fritz Giese
Adele Aus der Ohe	Jennie Dutton	Anton Seidl
Karl Klindworth	Walter J. Hall	Max Leckner
Edwin Klahre	Conrad Ansonge	Max Alway
Welen D. Campbell	Carl Baermann	Josef Hofmann
Alfredo Barili	Emil Steger	Händel
Wm. R. Chapman	Paul Kalisch	Carlotta F. Pinner
Otto Roth	Louisa Svecenaki	Marianne Brandt
Anna Carpenter	Henry Holden Huss	Max Spicker
W. L. Blumenschein	Neally Stevens	Henry Duxess
Leonard Labatt	Dyas Flanagan	Emma Juch
Stavenshagen	A. Victor Benham	Fritz Giese
Josef Rheinberger	Mr. and Mrs. Carl Hild	Anton Seidl
Max Bendix	Anthony Stankowitch	Max Leckner
Helene von Doenhoff	Moriz Rosenthal	Max Alway
Adolf Jensen	Victor Herbert	Josef Hofmann
Hans Richter	Martin Roeder	Händel
Margaret Reid	Joachim Raff	Carlotta F. Pinner
Emil Fischer	Felix Mottl	Marianne Brandt
Merrill Hopkinson, MD	Augusta Ohlström	Max Spicker
R. S. Bonelli	Mamie Kunkel	Henry Duxess
Paderewski	Dr. F. Ziegfeld	Emma Juch
Stavenshagen	C. F. Chickering	Fritz Giese
Arrigo Boito	Villiers Stanford	Anton Seidl
Paul von Janko	Louis C. Elton	Max Leckner
Carl Schroeder	Anna Mooney-Burch	Max Alway
Edmund C. Stanton	Mr. and Mrs. Alves	Josef Hofmann
Heinrich Gudehus	Adele Lewing	Händel
Charlotte Huhn	Pauline Schöeller-Haag	Carlotta F. Pinner

JOHANNES BRAHMS, the composer, resides in Vienna during the winter months. We are not acquainted with his summer address. Compliments to the inquirer.

BY special arrangement with Mr. Geo. A. Leach, of the International Telegram Company, we furnish to the readers of THE MUSICAL COURIER to-day a cablegram direct from Bayreuth, from Henry T. Finck, giving full details of the opening of this year's festival and the first production of "Parsifal" on Sunday last, and "Tristan and Isolde" on Monday.

WE thought so. Laura Schirmer, so a cablegram informs us, will soon visit this country under the control of a syndicate (it takes nothing less than a syndicate to take charge of this young and adventurous damsel) to sing in a series of ten concerts. It is not stated whether she will be accompanied by her newly acquired husband, Henry Mapleson, or whether she will give any account of her exciting experiences in the seraglio.

THE London "Musical News" says in one of its latest issues:

The writer of the Händel Festival notice in the "Saturday Review" is a curiosity. He thinks Händel's influence on English music has been "baneful," and that these gatherings indicate a "low state of musical culture."

We would like to know the name of the music critic of the London "Saturday Review." He must be a man of conviction to assert that Händel is not the god of music, and that, too, in London.

THE production of Offenbach's masterpiece, "The Grand Duchess," at the Casino last week was a superb revival of the gifted Cologne composer's sparkling classic, but the spirit of the work was sadly lacking, for though Russell sings well she is unfitted by nature for the assumption of the title rôle. The humor was distinctively American, but Messrs. Stevens and D'Angelis know what the public desire, and it is forthcoming.

Mr. Kerker, the conductor, whose musical individuality is so strong that he Kerkerizes everything, so to speak, should remember that the tremendous ritardandos he copiously introduces in the score are not exactly in consonance with the spirit of the opera, though they may be very effective in "Apollo" or "Poor Jonathan." In a word, they are Viennese and not Parisian, and the "Grand Duchess" is Parisian or nothing.

AN international exhibition of music and the theatre, we are informed by the "Musikalische Rundschau," of Vienna, is to take place in that city in 1892, in conjunction with an industrial exhibit. That paper states that committees have already been organized, one in England, with the Duke of Edinburgh as chairman; one in Bavaria, with Prince Ludwig as chairman; and the most astonishing of all information is that James Gordon Bennett is to be the chairman of the American committee. Georges Berger, who was the chief of the Paris exhibition of 1889, is the chief of the French department. A large building is to be erected wherein nightly performances of drama and music are to be given. The foundations have already been laid of this building. We would like to learn further particulars of this enterprise, especially as the name of James Gordon Bennett is coupled with it.

TO those who deprecated our remarks about Mr. Theodore Thomas and his band, now playing at the Madison Square Garden, we would say that it was in no invidious spirit of criticism or desire to undervalue Mr. Thomas' tremendous pioneer work as a conductor in this country that we wrote as we did. "Other times, other manners," and Mr. Thomas can hardly be said to have kept up with the times, for his band is neither so sonorous nor brilliant as Seidl's, nor as polished and spirited as Nikisch's. Mr. Thomas is himself to blame for this; he has so educated the public ear that it expects a higher standard of performances than he is now giving at the Garden. They may do for Chicago, but certainly will not do for critical New York, saturated as it has been with the best orchestral playing in the world during the past season.

It should also be remembered that when Seidl oc-

cupied but two-thirds of Madison Square Garden he had an orchestra of seventy-two men, while at present Thomas employs only fifty-five, one man less than Seidl now has in the small hall at Brighton Beach.

WORD would not be amiss about the excellent work being done in Philadelphia this season by Gustav Hinrichs, who is conducting his usual season of summer opera at the Grand Opera House in the city of pious John Wanamaker.

The production of Ponchielli's "La Gioconda," so say local critics, has never been surpassed by any previous performances in this country for strength of solo cast and general ensemble.

Mr. Hinrichs purposes a grand production of "Aida" very soon and the much talked of "Cavalleria Rusticana," by Mascagni—that is, if the original orchestral score is forthcoming.

HOW is this as an evidence of the good work being done for the American composer by Mr. F. X. Arens? Here is the program of the sixth Loh Concert given at Sondershausen under Mr. Arens' personal direction (the regular conductor of the orchestra being the celebrated composer 'cellist, Carl Schröder):

Festival overture.....	Boise
Aufzug.....	Herbert
Polonaise.....	Herbert
Liebeszene.....	Herbert
Canzonetta.....	Herbert
Finale.....	Herbert
Serenade für Streichorchester.....	Herbert
Carneval scene.....	Bird
Symphonia fantasia.....	Arens
Reverie pastorale.....	Busch
Am Bach.....	Busch
Sommerabend im Walde.....	Busch
Rundtanz.....	Busch
Musik zu Shakespeare's "Sturm".....	Van der Stucken
Tanz der Schmetterlinge.....	Van der Stucken
Tanz der Nymphen.....	Van der Stucken
Chasse Infernale.....	Van der Stucken

THE Gallic saw reads, *Qui s'excuse, s'accuse*, but with its warning letters before our eyes we nevertheless rise to say to those readers of THE MUSICAL COURIER who find we indulge in too much levity that though the dog days be due and General Humidity be in the ascendant we could, all the same, reel them off ponderous articles about the septonate, or even discussions on the relations of music to heterodoxy as presented by Dr. Briggs.

But we don't.

It is, too, too hot to think, besides its the silly season and nobody but bores and people perennially cool wish to be bothered with serious views on anything in the summertime.

Even for the clergy discussion as to the ultimate destination of the human soul is too heating a question in the warm weather, so they all take a vacation.

THE MUSICAL COURIER intends to indulge in levity during the off season, let us, therefore, be happy and keep cool and smile occasionally.

THE Reverend Brady is the name of a pious individual whom the papers reported lately as follows:

NEWARK, July 13.—The Rev. — Boyd Brady, of the Franklin Street Church, formerly of Passaic, denounced the Saengerfest from his pulpit last night.

"I would fine every man concerned in last Sunday's concert \$10 apiece," he said. "It pains me to see such men as Governor Abbott, Mayor Haynes, George A. Halsey, Allan L. Bassett and P. T. Quinn, as honorary presidents, assist in overthrowing institutions which they are sworn to uphold."

"These Saengerfest singers, like the Turners, are mainly atheist—sinful, recreant, Sabbath breaking, beer swilling Germans. When the big Saengerfest arrived Newark acted like an old maid. She put on all her finery and danced to German music."

Here Mr. Brady cut a pigeon wing. The congregation laughed. "That wasn't music; it was atheistic wind," he continued. "Music comes from the church of God, yet these infidels dare to use it to overthrow the Christian Sabbath. If it were not for the religion surrounding the German throne their empire would be pulled down by their beer and balderdash."

"I will read you last Sunday's program. They were, no doubt, in excellent spirits. There was plenty of beer around. Why can't they sing 'From Greenland's Icy Mountains,' instead of the music of the devil? The Germans ought to be converted, that they might devote their musical talents to singing about glory and heaven."

Mr. Brady's sermon was generally commented upon this morning. While there are some church members who uphold him, the majority condemn his remarks as uncalled for, unchristianlike and out of place in a pulpit.

You have to rub your eyes to realize that you are not dreaming after reading the above. "Greenland's Icy Mountains" as a substitute for Beethoven, Bach and Händel would be excellent for the Rev. Brady. (He ought to be called the "Irreverent.") The genesis of music as set forth by Mr. Brady is comical if not convincing. Mr. Van der Stucken is to be con-

doled with for being called an "infidel," and we wonder whence will come the missionary who will convert the Germans so that they will devote their musical talents to singing about Mr. Brady's heaven, wherever it may be.

WE regret to state that by order of the physicians our Mr. Floersheim, who is now in Europe, must take the waters at Kissingen. Mr. Floersheim has for some years past been suffering from a nervous disorder which has impaired his eyesight and otherwise affected him. His sojourn at Kissingen will be for an unlimited time. A Paris letter from his pen will be found in this issue and detailed particulars from Bayreuth are expected from him.

THE Paris letter from the pen of our Mr. Otto Floersheim in our current issue will be found to contain some interesting reading for Mr. A. Victor Benham in particular and the musical public in general.

THE MUSICAL COURIER was the first to call attention to the fact that Mr. Benham was bamboozling his audiences, critics included, by palming off a home made improvisation as a Saint-Saens sonata, dedicated, if you please, to the tricky young pianist himself.

But Paris is not very far from New York in these days of steam and electricity, and even if it were, once more the fact is demonstrated that the way of the transgressor is hard.

EDWARD A. MACDOWELL needs no introduction to the musical world. He is one of the few young Americans, be it truthfully said, who will leave a mark on his times, for his is a decided individuality in music, and as he is yet a young man the future may bring forth what the present so abundantly promises. His works for orchestra, piano and for voice all indicate a fresh, vigorous musical imagination of a decidedly original cast, and with a happy faculty for expression that is unsurpassed by any of his contemporaries. The recent triumph of Mr. MacDowell's second piano concerto (interpreted by the brilliant Carreño) at the Berlin meeting of the "Tonkünstler Verein" was but another feather in his cap, and consequently the cap of American composers. We will watch Mr. MacDowell's career with the liveliest interest.

MR. CHARLES SCOVILLE, the music critic of the Pittsburgh "Sunday Dispatch," whose weekly columns we have before commented upon, recently had the following interesting bit about America's natural airs:

Mr. Frank E. Sessler, of this city, through his orchestral work, "Sounds from America," embodying nearly a score of our popular airs, as stated in these columns two weeks ago, has actually accomplished this much at least: He has drawn from Levy, first conductor at Munich and Bayreuth, the opinion that these songs of our people are no less characteristic and much fresher than the Hungarian national airs, of which Brahms has made such notable use; he has fully converted one prominent Munich musician, who had remarked to the composer beforehand that he did not believe a nation like America could have produced any characteristic national songs, and he has aroused a demand for this work containing these songs throughout all the European peoples, among whom a great many persons will doubtless receive similar impressions.

The Chicago "Indicator," however, takes up the matter in its usual offhand style, thus: "The orchestral arrangement may be all right and reflect credit upon the musician referred to, but to seriously intimate that a conglomeration of cheap tunes has 'accomplished' anything creditable for the musical reputation of this country is putting it rather strong."

Well, it deserves to be rather strong. It is a novel and striking addition to our musical reputation abroad.

On hearing serious high-class works by American composers the foreign critics are wont to say, and generally with much truth, that all the good in them is but the reflection of European studies and models. Through this plausible plea American compositions often do not add to our reputation abroad nearly so much as they ought. At best our serious musical works are looked upon over there rather as the exceptional freaks than as the natural products of our nation's civilization.

These popular songs, be they good, bad or indifferent, are at least our very own. European masters or models have had nothing to do with them. Indeed, they are not even the project of our own more cultured and learned musician class. They have sprung from the people; they are sung and loved by the people, and they represent, as nothing else possibly can, the musical quality of the people.

Our very familiarity with these tunes and the commonplace associations with which we identify them have inevitably caused us unthinkingly to regard them with contempt. Can any good come out of Nazareth? In point of fact, we ourselves are the poorest judges in such a case; prejudice is not opinion. The unbiased opinion of such a man as Levy may well give us pause in our hasty and sweeping condemnation of these (to us) "cheap tunes."

At any rate, whether we agree or not with the high foreign approval now being evoked by our national airs in Mr. Sessler's orchestral setting, we cannot fail to see with pleasure that it adds an entirely new element to America's musical reputation abroad. The prevalent idea over there is not merely that America is musically far behind Europe—which is true—but that our people at large care only for such recreations as baseball and prize fighting, having no musical inclinations worth taking into account.

Mr. Sessler's work has been widely received over there as proving the contrary. Our people's songs are being favorably compared with those that have founded the reputation of the musical Hungarians.

Is not this accomplishing something creditable for our musical reputation, Brother Fox?

Mr. Sessler, about whose work we know nothing of, except that which Mr. Scoville tells us, is only imitating Gottschalk in drawing on native sources for his inspiration. The creole pianist found a wealth of original melodies south of the Mason and Dixon line to which he gave most elegant settings. John Broekhoven, of Cincinnati, has taken creole themes for his well-known suite and the immortal Dave Braham, but wait, no; Braham thinks his melodies out in street cars, so says a recent interview, and there they stay as a rule (*i. e.*, whistled in the front and back platforms). By all means let the American composer go digging for indigenous melodies, nor should we turn up our critical noses at even such a melodic mess as "Shoo Fly," which, if properly developed, would be a theme worthy of orchestration. (The theme should enter with bassoon, triangle and viola, syncopated rhythm and lots of color in the tympani. Mr. Bernstein is now working at the arrangement.) Let the good work go bravely on.

#### BRAHAM OR BRAHMS.

THAT the reign of "Little Annie Rooney" is a thing of the past must perforce be admitted by even that young lady's most zealous admirers. Many traitors to her cause are now puckering their classic lips over the contrapuntal intricacies of "Maggie Murphy's Home" or that more cheery melody, "Comrades."

There is a man in our town who is indeed a man of renown: his name is Braham and his front name Dave. 'Twixt Brahms and Braham there is not much difference, and the intelligent composer is hardly to be blamed if he unwittingly mixes the two up. But—and there is a world of meaning in this but—the gulf, the hideous gulf, that lies between David Braham, Esq., composer and conductor for Harrigan's Theatre, and Johannes Brahms, the man who wrote the German Requiem, the Third Symphony, the B flat piano concerto and the *Lieder*, is a gulf that never can be bridged by mortal hands.

But Braham has a popularity in our metropolis that 'twere useless to deny. He is whistled, scraped, sung, banged and blown from Harlem to the Battery, and very often out to sea, whereas Johannes Brahms to the *hoi polloi* is *caviare* indeed, though we recall having heard a tough looking citizen essay to whistle "Wie du bist meine Königin" in a frightened, timid manner that betokened unfamiliarity with chromatic modulations.

However, one swallow does not make a summer, and Brahms is as much a sealed book to the masses as Browning. But Braham is the god of the people, and his melodies touch the heart of the summer girl and her young man, whereas the unlucky Hamburg composer is relegated to the perfunctory admiration of a few long haired fanatics who wear their hair long and swear by such saline gods as Seidl.

'Tis pity 'tis true, but it can't be helped just at present. The singular part of the matter is that melodies which have their roots in Celtic soil invariably become vulgarized when they undergo treatment at the hands of Mr. Braham. With his undoubted melodic gifts, why doesn't he give us such a gem as "The Valley Lay Smiling Before Me" or "The Harp That Once Thro' Tara's Halls"?

Can it be possible Mr. Braham is writing down to his public—playing to the gallery, so to speak?

We hope not, but appearances are rather against him. Let him study the "Schöne Magelone Cyclus," by Brahms, and the wonderful "Mulligan Guards" cyclus of music will soon fade into insignificance.

"Only those who suffering know," sang Goethe, and only those who have suffered from "Maggie Murphy" and her "Comrades" can speak adequately of the difference between the genius of Brahms and the genius of Braham.

RUBINSTEIN LIVING IN DRESDEN.—Anton Rubinstein has accepted an invitation from the owner of the Villa Kaskel, at Dresden, and will make his domicile there for the time being. He will not return to St. Petersburg for some time, if he ever does.

ALWIN SCHROEDER COMING.—The position of first 'cellist of the Boston Symphony Orchestra has been accepted by Alwin Schroeder, of Leipsic. He is a brother of Carl Schroeder.

#### PERSONALS.

SHE HAS SIGNED.—Miss Minnie Landes has signed a contract for next season as one of the leading prima donnas of the Emma Juch Opera Company.

ITALO IN WORCESTER.—Campanini has signed through Henry Wolfsohn for the Worcester festival in September.

DE VERE'S SUCCESS.—Clementine De Vere has made a decided hit in the Richter concerts in London. She has some very flattering concert offers from Paris, a few of which she will accept.

RITTER-GOETZE.—Ritter-Goetze sang in the Seidl concerts at Brighton Beach last Sunday and yesterday evenings. She will leave for Europe on the 23d inst., but will return in spring for a number of concerts.

THE ONLY NAHAN.—Nahan Franko, with his Eldorado Band, is giving some curious programs daily at Palsade Park. The band has an offer from a Southern exposition, but has not yet accepted.

EUGENE OUDIN.—Eugene Oudin, who at the time when Mrs. John Jacob Astor and Mrs. S. L. M. Barlow were in their prime, was always a welcome guest in their salons, is a tremendous favorite in London, not only in the musical world, but in society. He and his charming wife have a pretty house in Onslow Gardens, where a son was recently born to them. Besides singing in "Ivanhoe," Oudin, on his off nights, sings at many private houses. A short time ago he sang in Hyde Park House, where Mrs. Herbert Naylor-Leyland (Jennie Chamberlain) gave a dinner for the Prince of Wales.—"Town Topics."

THE WILLARDS AT BAYREUTH.—Mr. and Mrs. Willard have started on the first substantial holiday which Mr. Willard has been able to give himself for some years past. The actor's idea is to make his way by stages from Flushing to Nuremberg, and thence again to Bayreuth, to which he is drawn by the Wagner festival. Mr. Willard will be back in London in August, and near the end of that month he will embark again for America, where he has engagements covering several months from September onward.

MUSIC IN INDIAN TERRITORY.—We have received the repertory of music played by the Thirteenth United States Infantry Band at Fort Supply, Indian Territory, an eighteen page illustrated book that speaks wonders for the musical enterprise of First Lieutenant James B. Goe (the adjutant of the Thirteenth), and the conductor, Herman Trutner. The band has a very extensive and modern repertory, and a handsome photograph of its personnel adorns one of the first pages. Fort Supply is indeed well supplied with music.

MRS. HELEN AMES TO BAYREUTH.—Mrs. Helen Ames, formerly of New York, now of Evansville, Ind., left for Bayreuth yesterday per steamship Spree.

MARQUARDT AND MISS LUKSCH ON THE NORMANNIA.—The program of the concert given on board the Normannia on its last Eastern voyage, July 8, in which Miss Marie Luksch and Mr. John Marquardt participated, was as follows:

Miss Frances Morse was the accompanist.	
Overture, "Pique Dame".....	Rossini
Capelle der Normannia.....	
Violin solo, "Faust Fantasia".....	Sarasate
Mr. John Marquardt, of New York Philharmonic Club.	
Song, "Only Once More".....	Moir
Mr. E. Devonshire.....	
Flute solo, allegro.....	Kuhlau
Mr. Harry E. Avery.....	
Recitation.....	
Mr. Ralph Nisbet.....	
Air from "Rinaldo".....	Händel
Songs.....	"Zauberlied"..... Meyer Hellmund
Miss Marie G. Luksch.....	
Songs.....	"Good Bye, My Lover"..... T. Power
"Sailor's Love".....	
Mr. Tyrone Power.....	
Violin solo, "Legende".....	Wieniawsky
Mr. John Marquardt.....	
Song, "Bedouin Love Song".....	Pinauti
Mr. Joseph Fuerst.....	

The proceeds, \$135, go to the Sailors' Fund.

ARTHUR E. FISHER, MUS. BAC.—We are in receipt of a set of examination papers used in the midsummer theoretical examinations of the Toronto Conservatory of Music. These were prepared by Mr. Arthur E. Fisher, Mus. Bac., Canada's leading theoretician, and are extremely clever and interesting. Mr. Fisher has attained marked distinction with his pupils, all of whom that have taken the full course of three years having received the degree of Mus. Bac. from Trinity University, Toronto. Mr. Fisher, besides being at the head of the theoretical department of the Toronto Conservatory of Music, with several assistant teachers under him, is also examiner of that institution for Trinity University. He is musical director of the Bishop Bethune College, Oshawa, Ont., and is an associate of the English College of Organists. Mr. Fisher is a composer of merit, and his writings are familiar in England and America.



## BAYREUTH.

(By Cable to The Musical Courier.)

## "PARSIFAL."

BAYREUTH, Bavaria, July 19.

THE seventh Wagner Festival opened this afternoon with a superb performance of "Parsifal." Of course every seat in the theatre was taken. The town has been filling up since yesterday. To-night there are probably 25,000 strangers in town. And all this to afford peculiar pleasure to about 1,800 people plunged in semi-darkness, bound to absolute silence and seated on the plain cane sofas of a moderate sized theatre.

Mrs. Cosima Wagner maintains well the traditions of Bayreuth. The same rigor at rehearsals; the same inexorable insistence on them; the same hard work for months before the performance; the same enforcement of silence upon the audience; no applause allowed; no encores; absolute subjugation of the artist to his art; attention to every detail on the stage and every nuance in the orchestra. The law of Wagner reigns, and Cosima is its prophet.

The financial success this year is assured. Every seat in the house for the twenty performances was sold before the house opened to-day. Hundreds who have come from afar are left disconsolate; so many that in fact a festival is promised next year for their consolation. The total receipts this year from \$5 tickets sold is \$140,000.

To-night's performance made the artistic success of the feast a certainty and a greater one than any that has preceded it. The stage management was beyond compare, the training of the company everything that was to be expected from the constant supervision of Mrs. Wagner. The ballet, on which particular stress has been laid, was finely trained by Mrs. Zucchi, of Milan, although for the sake of securing first beauty there was much raw material among them. The expenditures on the spectacle have been lavish, but well directed. The new electric stage apparatus, in which Bayreuth leads the theatres of the world, as it did in the submerged orchestra, the employment of steam cloud effects and other devices invented by Wagner, cost 500,000 marks, and besides contributing to the scenic effects illuminates the way with a chain of lights from the theatre to the town and serves as a signal to inhabitants and visitors of the beginning and duration of the acts. The chief expense has been devoted to the bacchanale of "Tannhäuser," which is to be reproduced precisely as at Paris when the opera was so disgracefully slaughtered by the Jockey Club, at Paris, in 1861. This is to be Wagner's *revanche*.

By those who have had the opportunity of seeing them the effects are pronounced marvelous. Here the ballet is to be the novelty, and Italy as well as Berlin has been ransacked for the best artists and finest women. Three of the loveliest on the Italian stage have been chosen to impersonate the Three Graces in the Venus grotto.

In the list of singers engaged appear the illustrious names of Materna, Malten, Sucher and Staudigl among the ladies, and Alvary, Van Dyck, Reichmann, Winkelmann, Scheidelmantel, Plank, Liepe and Grengg among the men. Others unknown to Bayreuth have been engaged and fitted to their task by Mrs. Wagner, who delights to use and form new material, thus keeping up the supply of talent for the Wagner stage.

But let us return to to-night's performance of "Parsifal," which confirms all that has been said above and promises to make this the most successful of the series of Wagner festivals. The general features were the same as at the previous production of the work by the composer, when he said: "Why have I not always written such music as this?" There was, however, as before noted, a great improvement in the lighting of the stage. The "Flower Girl" scene, about the success of which apprehensions were entertained, was far beyond anything before given in this opera. Thirty girls had been selected from among the large *corps de ballet*, fifteen of whom had never been on the stage before, having been chosen for their exceeding beauty of face and form. It was about these that fears were felt. It may be said at once that the success of this scene was instantaneous and continuous to the end. The training of Mrs. Zucchi and the constant supervision and instruction of Mrs. Wagner had done their work.

In another point this year's performance was better than ever. The chimes from the Grailsburg were a success and not a disappointment, as it ever was before, when they were out of pitch. Now they had the fine effect which the composer intended. Their tones, solemn and deep, were produced by a combination of tamtams, piano strings and metal bars.

Van Dyck, the Belgian tenor, was an ideal "Parsifal," the supreme success of the opera. He is fascinatingly handsome, appropriately youthful in appearance, and his face, distinctly visible in every part of the small hall, was a

mirror of mingled and changing emotion. He was in splendid voice, his every action was eloquent, and though a Belgian he enunciated the German text without fault and with marvelous distinctness. Every tone and gesture and an air of distinction prove him the born artist—musical and dramatic.

The caste was good all through, although hardly up to the level of the hero, whose gifts and position are exceptional among the rising tenors of the day. Scheidelmantel was fully equal to any of his predecessors as "Gurnemanz," and Liepe and Grengg were good in their respective parts.

The audience were often moved to the verge of applause, every symptom of which, however, was rigidly suppressed. So the music was read in a dead silence, which abolished all indications of the presence of an audience, and made some of the musical passages overpowering in their intensity. Fortunately the mystic gloom in which the audience is plunged from the opening of the opera served to conceal the emotion of many of the listeners, and at the same time immeasurably heightened the scenic effects, which were thrilling in their realism and beauty. As regards the music of "Parsifal," after hearing it for the seventh time, I have come to the conclusion that it is not only the most marvelously constructed score in existence, but that in it Wagner's ideal union of music, poetry, action and pictorial effect comes nearer perfect realization than in any other of his works. Never was his imagination more creative, and his song of the flower maidens, rightly given, is as fresh and spontaneous as that of the sirens in "Tannhäuser" and of the Rhine daughters in "Nibelungen."

Among Americans present and announced as coming to the festival are: Hon. Carl Schurz, Arthur Nikisch, Alexander Mackenzie, Walter Damrosch, H. E. Krehbiel, Carl Wolfsohn, Richard Arnold, Richard Burmeister, Gustav Hiele, Sigmund Deutsch, Helen Sparman, Helen Livingstone, Otto Sutro, Harold Randolph, John Marquardt, Herman C. Rakeman, Otto Floersheim and many others.

HENRY T. FINCK.

## HOME NEWS.

"LA GIOCONDA."—The assignment of parts in "La Gioconda" at its first performance by Abbey's company at the Chestnut Street Opera House, Philadelphia, in January, 1884, and that of last week were as follows:

	1884.	1891.
"La Gioconda".....	Nilsson	Koert-Kronold
"Laura".....	Fursch-Madi	Poole
"La Cieca".....	Scialchi	Campbell
"Enzo".....	Capoul	Guille
"Alvise".....	Novara	Clarke
"Barnaba".....	Del Puente	Del Puente

THE SCANDINAVIAN SINGERS.—Minneapolis, Minn., July 17.—The third biennial Saengerfest of the United Scandinavian Singers of America began this morning with a formal welcome to the 5,000 visitors now in the city from Mayor Winston and the local singers. The singers all wear a queer, foreign looking white cap both indoors and out, which gives the city a picturesque Old World look. It is of white velvet with a deep blue band and a little black visor. It is like the caps worn by the Upsala University students in Sweden. Robert Lindblom, of Chicago, in a neat address, presented to the society the Lindblom champion banner for competition. In addition a number of local Scandinavians have presented an ancient silver viking drinking horn to be won in competition. The first concert took place to-night, and the festival concludes next Tuesday evening.

HE IS A VETERAN.—Prof. Samuel Boyer, the organist at several churches in the eastern portion of Berks County, Pa., and a veteran music teacher, has just celebrated his eighty-first birthday anniversary. Professor Boyer was born in Amity Township, Berks County, in 1810, began to play the violin at thirteen years of age, and then traveled over the entire eastern portion of the State, playing the first violin in an orchestra. He is still engaged in teaching music.

FLAGLER PLAYS.—The organ recital by Prof. I. V. Flagler, of Auburn, in the amphitheatre this morning was played in the same masterly style which the people here, after an acquaintance of several years, have come to expect. Flagler has the rare genius of making Wagner's compositions appreciated. His studies of the best masters at home and abroad have thoroughly developed his native talents, and he is recognized as one of the most brilliant of organists and composers. A more delicate touch and complete conception of the spirit of the great composers are rarely united in one musician. The recital this morning began with the sonata which he played last winter before the Manuscript Society of New York, and was greeted with hearty applause. Among the best of his other performances were the sonata "Pastorale," by Rheinberger; "Cradle Song," by Guilman, and "Fantasia," by Weegman.

Next Friday Professor Flagler will give a lecture recital on Rossini, the Italian composer, and will play selections from his works.—Buffalo "Courier."

PHILADELPHIA MUSIC TEACHERS MEET.—A meeting of the Philadelphia Music Teachers' Association was held

at 1417 Locust street last week, the object being to devise some means for clearing off the debt of \$200 owed by the State Association. Mrs. Murray, a well-known and popular music teacher, offered to give a recital for this purpose. Her offer was accepted and the entertainment will be given early in the fall. It was also decided to hold regular monthly meetings, at which the merits of different musical selections should be discussed, and that every three months a regular musical program shall be given.

SAYS THE "COMMERCIAL ADVERTISER."—Souza, the leader of the Marine Band, in Washington, is said to be insane. It must be due to the kind of music the Harrisons insisted upon his playing in the White House grounds. The sons of Indiana are not especially distinguished for their musical taste, and Benjamin always preferred "Where Did You Get That Hat?" to other melodies more classical.

CHICAGO.—The choir of Grace Church, Chicago, holds its fifth annual encampment from July 20 to August 1 at "The Oakland," St. Clair Springs, Mich. Henry B. Roney is the organist and choirmaster.

ORANGE COUNTY FESTIVAL.—The Orange County Musical Association, now the oldest musical society, we believe, in the United States, will hold its eighty-second convention at Middletown, N. Y., on the 22d, 23d and 24th of the present month, with Rev. Robert B. Clark, of Goshen, N. Y., as musical director. Haydn's "Creation" will be given on the last evening of the convention, with Mrs. Mooney-Burch, Dr. Carl Martin and Mr. F. W. Jamison in the solo parts. An orchestra of some twenty pieces, selected from the leading orchestras of New York, has been engaged for the occasion, in addition to which there will be a grand piano and a pipe organ, presided over respectively by Mrs. Mary Andrus and Mrs. Carl Martin. It is expected that at least two hundred voices will participate.

## Paris Letter.

The Journey to Paris—"Sigurd," Vianesi, Saint-Saens and Humbug Benham.

PARIS, July 3, 1891.

THE trip from New York to Havre in mid-summer on board of one of the French line's excellent steamers amounts to almost a pleasure, *i. e.*, if a person is absolutely free from that nightmare of diseases, the seasickness. The company on board is usually an interesting one—Frenchmen are proverbially and in fact always pleasant and polite—the cuisine is of the very best and the wine plentiful, good and—free of charge.

Musin's pianist Scharf, D'Aquin, the flute player of the Casino orchestra, and a number of musical dilettanti of both sexes helped to make the voyage interesting, and as the ocean, except on one single day, was kind and smooth there was very little *sic transit*. The usual concert in aid of the Seamen's Orphan Society was a great success and brought in a goodly sum for the benefit of this worthy charity.

Paris itself, although in the dullness of the *saïson morte* musically, is anything but dull otherwise and the gay life on the boulevards seems to me more gay and more lively on the cool evening after a hot day than even during the height of the season. However, I do not quite intend to write about that. You may read about it, and probably have read about it to your heart's content in the *feuilletons* of the Paris daily papers.

What I want to speak of is a performance of Reyer's frequently discussed opera "Sigurd," which I heard at the Grand Opera on last Monday night. Although the work was given with what is termed the second cast, the principals being in vacation, it was on the whole a satisfactory performance, specially memorable through the fact that it was the last one which Vianesi conducted at the institute of which he was the first *chef d'orchestre* for the last four years and which he now leaves for the next season at the Metropolitan Opera House. Chorus and the famous orchestra of the Grand Opera did their level best in this difficult and exacting music and their as well as the principals' and especially Vianesi's efforts were enthusiastically applauded by a good sized but by no means over large audience. Among the latter I recognized in one of the boxes Dazian, the Union square costumer and his charming wife, who were evidently bent on making studies in dresses and stage effects, as "Sigurd" is to be brought out in New York next season.

As for the work itself it is simply and plainly Wagner imitation from beginning to end. The very libretto, based on the "Nibelungen" poem and dealing with the "Siegfried" love affairs and that hero's death, is nothing but a somewhat weak and Gallic version of Wagner's "Götterdämmerung." The imitation is carried on down to the appearance of the three Rhine daughters, who, however, in order to outdo "Lohengrin," are afterward magically turned into three swans, who rescue and carry off the hero and heroine in a "Lohengrin" skiff. But what can be said in extenuation of such a lack of taste, or rather concession to French taste, as is shown in two ballet episodes which

are lugged in. Imagine "Götterdämmerung" and ballet music!

The music of "Sigurd" is copied after Wagner in an almost slavish manner in style, orchestration, use of the *Leitmotive* and, as far as possible, even in the invention of these themes. No greater compliment has ever been paid to Wagner, no greater triumph has ever been scored by his unapproachable genius than the servile method with which the very people who now blaspheme Wagner—Reyer and Massenet—the latter in his "Esclarmonde," almost copy the master. But then Reyer and Massenet are in reality only talents, not geniuses. The first mark of genius in any art is individuality. Wagner's style in composition may be outwardly imitated, but as for the contents, the kernel, the ideas, he can just as little be copied as Robert Browning can be followed in poetry. The personal presence of his gigantic mind, the subtle touch of the master, cannot be imitated. The orchestration, however, is really brilliant and sonorous, with here and there a strong reminiscence of Berlioz, especially in the treatment of the woodwind and of the violins in the higher positions. In broad and genuinely original invention—thematic musical invention I mean—"Sigurd" is poor, and if I except a short romanz-like episode of the hero and "Hagen's" war song, both of which were redemanded in open scene and were actually repeated, the work shows few moments of true beauty or inspiration. As for "Siegfried's" or rather "Sigurd's" funeral march, with which the opera closes, it compares with Wagner's noble, grandiose, nay overwhelming tone creation from the "Götterdämmerung" as a daguerrotype would compare with Raffael's Madonna.

Of the singers Rose-Caron acted "Brünhild" with commendable moderation, and her voice and delivery are rather pleasing than exciting. Sellier's days as "Sigurd" are past, for his vocal organ, especially in the upper regions, is nearly sung out. Bérardi as "Gunther" and Gresse as "Hagen" were fair to middling, and the rest of the cast, measured with a "Grand Opéra" standard, seemed sadly disappointing. The ballet, however, and the general *mise en scène* were worthy of the fame of the house.

Vianesi conducted with skill, insight and precision, and I see absolutely no reason to fear that he should not be able to conduct the genuine Wagner equally well as the pseudo Wagner. I met the vivacious and ever amiable maestro at the Café de la Paix after the performance, and he playfully reminded me of our little "Don Giovanni" controversy of eight years ago, in which he was gracious enough to acknowledge I had a little the better of him. He is as lively as a cricket, and in enumerating to me the list of operas of next season's proposed repertory for the Metropolitan Opera House I could not help acknowledging the catholicity of taste displayed, as it contains the principal works of the modern operatic stage, from "Die Meistersinger" down to "Trovatore," and including, as absolute novelties for New York, "Sigurd" and the much vaunted "Cavalleria Rusticana."

Of the personnel Mr. Vianesi was somewhat loath to speak, giving as his excuse that he would have to ask Mr. Grau's permission before he could give me authentic names. I could not stay in Paris until Mr. Grau's consent was obtained, but from the very fact of Vianesi's diffidence in speaking it might not unjustly be surmised that the engagements so far concluded are not quite as brilliant or as numerous as the fake cable dispatches in the New York Sunday papers would lead one to suppose.

The only one of the great French composers who happened to be in Paris during my short stay was Camille Saint-Saëns. I called on him, but did not find him at home. I left, however, a memorandum of one of the chief purposes of my call, and was gratified in receiving from him to-day the following self explanatory letter:

PARIS, 2 juillet, '91.

Mon cher Monsieur Floersheim:

J'ai vivement regretté de n'avoir pu vous rencontrer, mais je puis vous donner les renseignements que vous désirez.

Vous m'apprenez qu'un M. Benham se dit être mon élève et produit une sonate soi disant de ma composition, qui n'aurait jamais été publiée et dont il posséderait le manuscrit.

Or:

M. Benham n'est point mon élève.

Je n'ai jamais écrit de sonate pour piano seul.

Veuillez agréer l'assurance de ma parfaite considération.

C. SAINT-SAËNS.

In plain English this letter reads:

My Dear Mr. Floersheim:

I have very much regretted not to have met you, but I can give you the information you desire.

You make me acquainted with the fact that a Mr. Benham calls himself my pupil, and that he produces a sonata said to have been composed by me which has never yet been published and of which he possesses the manuscript.

Now:

Mr. Benham has never been my pupil.

I have never written a sonata for piano.

Accept the assurance of my perfect consideration.

C. SAINT-SAËNS.

This letter should settle Mr. A. Victor Benham in the eyes of every decent minded person. Here is a humbug who for years has been able to keep himself before the public by means of working the press in the most barefaced manner and through fraudulent representations. He is not Mr. Saint-Saëns' pupil. The sonata which he played in New York, and the spuriousness of which THE

MUSICAL COURIER was the only journal to discover and to proclaim, was not composed by Mr. Saint-Saëns, and could, consequently, not have been dedicated to Mr. Benham. He claims to have been decorated with the Legion of Honor. I took the trouble to go through the official list of persons thus honored by the French Government, and Mr. Benham's name is not among them. The foreign press notices which he flaunts into people's faces are in all likelihood either doctored or faked, for most of the European music critics of the papers mentioned are at least so far ahead of many of their American confrères in that they know good piano playing when they hear it, and can distinguish between a genuine improvisation and a rambling concoction of senseless piano passages. Mr. A. Victor Benham is a humbug, and Mr. A. Victor Benham must go!

OTTO FLOERSHEIM.

### Connecticut Music Teachers' Association.

THE first convention of the Connecticut Music Teachers' Association was held in Hartford, June 2, 3, 4, 1890. It was called together by Mr. N. H. Allen, vice-president for Connecticut of the National Association. A regular organization was entered into, the constitution of the New York association, with some modifications, being adopted. Mr. Allen was elected president, Mr. F. A. Fowler, of New Haven, secretary and treasurer, and the program committee, by election and appointment, consisted of Messrs. Richmond P. Paine, of New Britain; A. J. Wilkins, of Bridgeport, and Thomas G. Shepard, of New Haven. The membership at the first meeting was, active and associate, 989. Under the direction of the program committee the convention just closed was held in New Haven, June 29 and 30 and July 1.

In the course of the convention there were held two business meetings, six papers were read on musical subjects, there were piano recitals by Mr. Franz Rummel and Mr. S. M. Fabian, an organ concert, a choir concert with organ accompaniment in which five church choirs took part, an interesting exhibition of teaching singing in the public schools was given, and there were three miscellaneous concerts, the convention closing with a performance of the oratorio of "The Redemption," by the Ground Society of 125 voices, accompanied by an orchestra of 36 from the Germania, of Boston. A very important feature of the series of concerts was that one was made up of original compositions by Connecticut composers which had been selected from a goodly number sent in anonymously. Among these were a string quartet, a trio for piano, violin and violoncello, a barcarolle for violin and piano, an introduction, air and rondo for violin and piano, three short piano pieces and four songs. The membership increased to over 1,400. The officers for the coming year are: President, Mr. Alex. S. Gibson, Waterbury; secretary and treasurer, Mr. A. J. Wilkins, Bridgeport; program committee, Mr. S. S. Sanford, Bridgeport; Mr. John S. Camp, Hartford; Mr. F. P. McCormick, New London.

The program committee intends to invite compositions in the largest forms and to have an orchestra and large chorus to perform those which may be accepted by the examining committee, which will consist of competent musicians from outside the State, in order that no resident may be excluded from competing. The next meeting will be at Bridgeport in June, 1892.

### Illinois Music Teachers.

THE Illinois Music Teachers' Association meeting, which was held at Jacksonville, in this State, June 30, July 1 and 2, was perhaps the most enjoyable in the history of the association. The meetings were held in the State Street Church, which, as it was about the centre of the city and almost exactly opposite the principal hotel, was exceptionally well situated for the gatherings. Musicians and teachers from all parts of the State were present, a large number, of course, being from Chicago, which was well represented by some of the ablest members of the profession. The proceedings were opened by an organ solo by Mr. John Herbert Davis, of Jacksonville, after which Judge E. P. Kirby delivered an address of welcome, responded to by the president, H. S. Perkins. Next in order came the report of the secretary, Frederic Grant Gleason, and the remainder of the session was devoted to a concert by local artists, given as a musical welcome to the visitors from other cities. The program was presented by Misses Louise Allen, Georgia Brockman, Lena Humphrey, L. Gallaher, Mrs. Freeman, Mrs. Myers, Mrs. W. E. Capps and Mr. R. M. Hockenhull. Mr. Hockenhull, one of Jacksonville's prominent business men, has a baritone voice of great volume and uncommonly sympathetic quality, one which would have insured him eminence as an artist had he chosen to devote himself to that career.

In the afternoon essays were delivered by Mr. S. L. Fish, of Bloomington, whose subject was "The Singing School," and Rev. Jenkin Lloyd Jones, of Chicago, who spoke upon the beauty, &c., of musical art. The session closed with a concert by Miss Adele Lewing, of Chicago, and Miss Anna De Beck. Miss Lewing's piano playing made, as might have been expected, a deep impression.

In the evening a concert was given by Mr. Hubbard, W. Harris, organist; Miss Pauline Stein, soprano; Miss Anna De Beck, Mr. John Herbert Davis, Miss Ayers and Mr. Christian Balatka, pianist, and Mr. Theo. Beresina, violinist. Mr. Davis played the Bennett concerto in F minor (op. 19), displaying a fine conception of the music, united with ample technical ability. He was ably assisted by Miss Ayres, who played the orchestral parts upon a second piano. With the exception of Misses Ayers and De Beck and Mr. Davis, the performers named were all from Chicago. After the concert the members of the association were tendered a reception at the residence of Mrs. William E. Capps, where all had a most delightful time. Wednesday forenoon session was opened with an organ solo by Mrs. Lucy M. Williams, of Springfield. Mr. J. J. Hattstaedt delivered an essay upon "The American Teacher," and Mr. P. C. Lutkin upon the "Importance of Musical Theory and Analysis," after which a concert was given by Mr. August Hyllested and Miss Helen J. Ayers, pianists, and Mrs. Freeman, Miss Robbins and Mrs. Meyers, vocalists.

The afternoon session was to have opened with an organ solo by Mr. J. Winter Thompson, of Galesburg, but he was absent. Mr. C. H. Britain, of Chicago, was to have delivered an essay upon "American Composers," but was detained by serious illness in his family. He sent a short essay upon the subject in the form of a letter, which was duly read to the association by Mr. Eliodoro De Campi. After transaction of some business a concert was given by Mrs. Nellie Bangs-Skelton, Miss Alexandra Hollander, Mr. Christian Balatka, all pianists from Chicago, and Miss Clara Robbins, vocalist, from Cairo. The evening concert was devoted to the works of Illinois composers, and the program, which is worthy of being printed in full, was as follows:

ILLINOIS COMPOSERS.	
Organ, Processional March.....	Lutkin
Peter C. Lutkin, Chicago.	
Piano.....	Serenade.....Everham
"The Skylark".....	Victor Everham, Chicago.
Vocal.....	The Linden Waltz.....
"Sleep," a nocturne.....	Hubbard W. Harris
"Forever Young".....	R. M. Hockenhull, Jacksonville.
Quartet, "Sweet Ione".....	F. W. Root
Gavotte.....	Seeböck
Cradle Song.....	Liebling
Exhilaration.....	Sherwood
Polonaise.....	Hyllested
August Hyllested, Chicago.	
Quartet, "Not in vain my faithful heart".....	Gleason
Florence Waltz.....	Liebling
Meditation.....	Ellis
Gavotte.....	Skelton
"The Ripples".....	Skelton
Mrs. Nellie Bangs-Skelton, Chicago.	
Chorus, "Lament for Elise".....	Gleason
(From "Otto Visconti.")	
Piano, suite in old style.....	Hyllested
August Hyllested.	
Vocal.....	"Oh, Gentle Summer Rain".....Lutkin
"Singing, My Darling, for You".....	Perkins
Miss Pauline Stein.	
Violin obligato.....	Harold Plowe.
Double quartet, "Stars of the Summer Night".....	Perkins

Thursday forenoon session was opened by an organ solo by Mrs. Lucy M. Williams, of Springfield. Mrs. Sarah Robinson-Duff, of Chicago, contributed an excellent essay upon "The Voice," which met with warm appreciation, after which a business meeting was held. The session closed with a concert by Miss Ada Barlow (Hannibal, Mo.), Mr. J. D. Beall (Boston), Miss Fannie Weller (Peoria), Miss L. R. Gallaher, Mrs. W. E. Capps (of Jacksonville) and Mr. C. A. Heinzen, of Quincy. Mr. Heinzen's violin playing was of remarkable excellence, and the beauty of the tone evolved from the instrument produced a really profound impression. Thursday afternoon session was opened with Bach's St. Ann's fugue, played by Mr. P. C. Lutkin, of Chicago. Some unfinished business was attended to and then Mr. Frederic W. Root, of Chicago, delivered an address, "A Study in Musical Taste," which was highly interesting as well as instructive. A concert followed, given by little Gussie Cottlow, the child pianist, whose playing was much admired, Misses Lydia Williams, Gertrude Foster, Mr. J. H. Davis and Mr. C. A. Heinzen. In the evening the closing concert of the meeting took place. Mr. Hubbard W. Harris opened the proceedings with an organ solo, Mrs. Fannie Bloomfield-Zeiser and Gussie Cottlow were the pianists. Both artists were enthusiastically received by the large audience which fairly crowded the church.

Miss Pauline Stein, Mrs. A. W. Freeman, Miss Clara Robbins and Messrs. R. M. Hockenhull and Harold Plowe also assisted at this concert, which was one of the most successful of the series. Great credit is due to Mr. Geo. E. Myers, of Jacksonville, upon whom most of the local preparations devolved, for the admirable manner in which he arranged the thousand and one details which have to be attended to in the city where such an association meets. Mr. E. F. Bullard, treasurer, Dr. W. F. Short and Mrs. Freeman, the local member of the program committee, contributed largely to the success of the meeting, as did also Miss L. R. Gallaher and other members of the reception committee. After the last concert a banquet was held in the parlors of the church. It was largely attended and thoroughly enjoyed by those who were present. Toasts and speeches occupied as usual a large share of the time, and everybody went away in excellent humor. The Jacksonville people were most hospitable, and did everything possible to make the stay of the visiting artists agreeable, an undertaking in which they were highly successful.

FREDERIC GRANT GLEASON.



## Music Teachers at Utica.

**A** FEW random notes and impressions concerning the above gathering may be appropriate at this time. From all parts of the State came the "music mad folk," some with long and disheveled locks or other peculiarities, but the majority looking like sensible, practical Americans.

The ladies were in the majority and, with such able speakers as Miss J. Ettie Crane and Mrs. Cappiani, were well represented on the floor. We had beautiful weather and a large attendance, and those who were not there don't know what they missed. Everybody is looking forward to Syracuse next year. The association is young and experience will help us in many points. For instance, several of the participants were mediocre; they appeared by virtue of some private "pull" on the program committee. Along with artists of national reputation, like Wm. H. Sherwood, Mrs. Clara E. Thoms, I. V. Flagler (the Chautauqua organist), ballad singer Harry Pepper, Homer U. Bartlett, there appeared a few whom we as professionals certainly did not go to Utica to hear.

I write with strong convictions on the subject, and as a member of the program committee for next year shall do what is possible to prevent a repetition of the mistake. Some splendid papers were read, notably those by Landon, Claverack College ("Professional versus Amateur Teachers, or Low Tuition Fees and How to Raise them"); Dickinson, Elmira Female College ("The Musician as an Educator"); Miss J. Ettie Crane, Potsdam Normal School ("Public School Music"); and Charles A. White ("Articulation and Legato in the Singer"), all containing practical suggestions from the standpoint of their several specialties.

Eight concerts and recitals were given, two of them under difficulties. An extended debate prolonged these sessions until nearly noon. In the midst of a delicate violin solo a neighboring factory whistle gave an immense and prolonged noon toot, then the bells in the neighboring towers struck, and just as the din ceased there was a fire alarm announced vigorously, *con fuoco*, by the large city hall bell. This act, including the fire alarm, was repeated on the following day, much to the discomfiture of Pianist Douillet.

The reception after the first evening concert was given at the new Y. M. C. A. building. Here everybody met everybody else, and those true American products, ice cream, cake and lemonade, were dispensed with a lavish hand. Here could be seen the genial, portly Landon (the first president of the society); grave, gentle, courtly Penfield, re-elected president; round, rosy, sociable Von der Heide, the new secretary; dark, handsome Organist Barnes, of Utica; dignified, intellectual Wilkins, of Rochester; Pianist d'Ernesti, whose remarkable resemblance to Mr. de Zielinski led to laughable mistakes, and others. Many of Utica's fairest daughters lent the grace of their presence, and I especially recall the handsome and well dressed contingent from Canajoharie. Here also we saw our "evening dress" minister baritone of the morning, who appeared in that garb at all times and places, so that before the convention was over he was known as "Swallow Tail Smith."

Grace Church vested choir under Organist Day is a fine body of singers, controlled by a man who has grown up in the business. There is no better choir in Buffalo. He has a splendid new \$10,000 organ, the gift of Mrs. Watson Williams, who also supplied the church with chimes. Mr. Flagler played three Rheinberger sonatas on this organ.

Pepper and Salter were a splendid combination, Mr. P. singing some ballads with fine expression and perfectly easy stage manner, and Mr. S. accompanying him most artistically. This reminds me that some fine work was done in that line, notably by Salter, Penfield, Fisher, Dunklee, Bartlett, Curtis, Wilkins, and last, but by no means least, girlish looking Alice Wyard, of Rochester.

Wednesday afternoon everybody took his girl or girls (there were seven in my party) and hied him to Trenton Falls, half an hour's ride. This very delightful excursion, perfect in all arrangements, was tendered the association by the citizens of Utica, and a right merry time did we have. The cool green woods and mossy banks, the rocky gorge with its swirling black waters, and the 600 excursionists in every variety of costume and color—ah, 'tis all a sweet memory! *Die schoener Zeit!*

Mr. Sherwood was a big success. I consider him the American pianist. He has technic, emotion, style, brains, and by virtue of these stands A1. One paper said he was from Boston; another called him a New Yorker, and a third gave him his true residence, Chicago. Between the three he must have been in doubt as to where he really did live!

D'Ernesti, of the Utica Conservatory, a man of mature years, is a poetic, refined pianist, and made a deep impression. An important work of his, a trio for piano violin and cello, was ably played.

The vocal societies were the Utica Chorus (Barnes), Gloversville Society (Hulslander) and D'Eyer's Brick Church Choir, Rochester, all well schooled, but small as to numbers. The volume of sound, however, was in inverse ratio to their size; indeed, I have long ago come to the conclusion that the smaller the boy the bigger the noise. Ditto chorus.

Mrs. Cappiani had a hand in most of the proceedings. She put her foot in it on one occasion when she was monopolizing the floor on the subject of her horse hair pillows and their effect on the voice. She advocates a head pillow, a neck pillow and a waist pillow. I have no doubt she would still be talking had some members had their way. Mrs. Brinkerhoff appeared at one stage of the proceedings, and for a while there seemed a fine prospect for a good, old-fashioned "scrap," with the oddson the Cappiani.

The young woman who played tender and touching love ditties on a meerschaum pipe (the saxophone) amused us all, and no less so the awkward "piano brigade" who showed the pianos on. There were five grandsons on the stage, the Behr, Chickering, Decker, Miller and Steinway, and they kept the aforesaid brigade busy.

I cannot close without urging all musicians and music lovers to join, which will cost them just \$1.

The society is a success; will you identify yourself with it?

F. W. RIESBERG.

BUFFALO, N. Y., July 13, 1891.

[We have, Mr. Riesberg, and the liberality of THE MUSICAL COURIER is demonstrated by the fact that we publish your opinion of Mr. W. H. Sherwood, with which we disagree in part; but there is no disputing tastes, after all.—EDS. MUSICAL COURIER.]

**AN EMINENT VIOLINIST.**—Johann Kruse, an eminent violin virtuoso, has just returned to Berlin after playing successfully in England. Mr. Kruse will give concerts in Berlin, and will also play at one of the Berlin Philharmonic concerts.

## NOTICE.

## THE NEW YORK COLLEGE OF MUSIC

Will remove September 1 from 163 East 70th Street to its new and handsome building,

**128 and 130 EAST 58TH STREET.**

The College is the largest and only music school in New York occupying a building with a concert hall specially erected for its use, thus affording greatest facilities to its pupils. Catalogues free on application  
**ALEXANDER LAMBERT, Director.**

## FOREIGN NOTES.

**ITEMS FROM THE LONDON "FIGARO."**—The veteran Mrs. Mounsey Bartholomew, whose ability as a "piano prodigy" Spohr praised seventy years since, died last week, aged eighty. She composed a vast number of works, and her husband was the English librettist of "Elijah," and the librettist of Costa's "Eli" and "Naaman."

Verdi has sent to the library at Bologna an important autograph fragment from the score of his requiem mass.

Fanny Donitelli, an Italian of great reputation in the past, died last week at Milan. She was the original "Violetta" in Verdi's "Traviata" on March 6, 1835, at Venice.

Francesco Gomez, for many years alto at San Carlos, Lisbon, and assistant organist of the cathedral, died last week. In 1866 he produced a burlesque on the garden scene of "Faust," two violinists playing the parts of "Faust" and "Mephistopheles," while he himself sang "Marguerite."

Mr. Schallehn, Mr. Manns' predecessor as conductor of the wind band at the Crystal Palace and the first instructor at Kneller Hall, died last month, aged seventy-six.

**GOUNOD IS SHAKY.**—France has an illustrious invalid on her hands just now. Gounod's health has become so badly shattered as to forbid his doing any work whatever, and his physicians have denied him the sight of callers.

**THE LATEST IN LONDON.**—London, July 18.—One of the smartest audiences of the season crowded St. James' Hall on Thursday night, upon the occasion of the first invitation concert given by the Countess of Radnor. The feature of the concert was a string band composed of fifty young ladies, among them being some of the daughters of the best known and aristocratic houses in England, many of these ladies carrying the title of "Honorable" before their names. The ladies' orchestra was organized several years ago and has attained a proficiency rarely equaled in the profession.

The Countess of Radnor has devoted much time to the training of the young ladies who so distinguished themselves, and she deserves much credit for the progress they have made. The program on Thursday last was splendidly performed, and the young ladies were accorded an enthusiastic reception.

The Countess of Radnor led her distinguished orchestra. The countess was seated in a chair placed upon a raised dais and the performers sat in rows of chairs gradually descending from the dais, thus forming a charming picture. All the young ladies composing this attractive orchestra were attired in white, and the first and second violins and other leading musicians were designated by wearing bows of different colored ribbons.

**"LIGHT OF ASIA."**—The season at the Royal Italian Opera ends July 27. De Lara's "Light of Asia" will be produced on Monday next. The libretto follows Sir Edwin Arnold's poem fairly well. The opera will be gorgeously mounted. One of its features will be a profusion of pretty nautch girls, serpent charmers and sword dancers. The same day will witness the production of Charles Stanford's "Battle of the Baltic."

**RICHTER.**—The final Richter concert of the series of provincial musical festivals will begin on Wednesday at Chester. A cantata, "Rudel," composed expressly for this triennial gathering by Dr. John Bridge, professor of harmony and counterpoint at the Royal College of Music and the author of many valuable musical works, will be produced.

**"LA BASOCHE."**—"La Basoche" has had its choral rehearsal at the Royal English Opera House, but "Ivanhoe" is still so successful there that it will continue on the bills until the end of the season.

**"NAUTCH GIRL."**—D'Oyly Carte has scored another success with the "Nautch Girl" at the Savoy Theatre. Seats at that house are booked for weeks in advance.

**HANDEL AGAIN.**—The popularity of the Handel festival at the London Crystal Palace is shown from the attendance, stated as follows: Rehearsal, 16,507; Monday, 20,587; Wednesday, 21,483; Friday, 22,219; total, 80,796.

**"CAPTAIN THERESE."**—The operetta by Planquette in which Agnes Huntington will appear next season is called "Captain Therese." It was written for her originally and was then sold to Rudolph Aronson, from whom Miss Huntington bought it back.

**DYSART.**—The protest of Lord Dysart against the engagement of non-German singers at the Richter concerts has met with a curious response. A concert was given recently in conjunction with the Wagner Society, of which Lord Dysart is the president, and the vocalist chosen was an American.

**BOITO.**—The good people of Milan, despairing of ever witnessing Mr. Boito's long promised "Nero," are to be consoled by another opera of the same name by Mr. Riccardo Rasori, which is announced for production next autumn.

**A NEW PIANIST.**—The latest new pianist, Mr. S. Stojowski, who gave a recital at Prince's Hall, London, last Wednesday afternoon, is a Pole by birth, as his name

implies, but he has studied at the Paris Conservatoire, where he obtained the Grand Prix de Rome. We understand that he is only twenty-one years of age, and therefore cannot as yet be regarded as an experienced artist.

## Belle Cole.

**A**FTER an absence of four years Mrs. Belle Cole arrived here on Sunday on the Alaska from Liverpool, and called at THE MUSICAL COURIER office on Monday, the picture and embodiment of good health and spirits. "I owe my success in Great Britain to my studies under Francis Gerlach and my training as a church singer," remarked Mrs. Cole. And indeed her success on the other side has been phenomenal. She has been for four years a permanent attraction in the most important musical events in England, and her reputation to-day is second to that of no other American lyric artist. Mrs. Cole leaves here soon again to go on a concert tour with Nikita and Saul Liebling, under the management of Mr. Vert. This will last until November, and upon its conclusion she will sing in all the important oratorio and classical concerts in London and throughout the provinces.

## Bayreuth.

BAYREUTH, July 20, 1891.

Musical Courier, New York:

Alvay marvelous success as "Tristan;" Sucher, "Isolde." A performance unequalled for power and pathos.  
H. T. F.

## Musical Items.

**SAINT-SAENS' LATEST.**—Mr. Saint-Saens has just returned to Paris, bringing with him a somewhat elaborate piece for piano and orchestra, entitled "Africa."

**HE IS NOT INSANE.**—The rumor which originated in Philadelphia and was reproduced in these columns last week that John F. Rhodes, the gifted violinist, was insane is happily proved to be a false one.

Mr. Rhodes is living quietly with his family in Hammon-ton, N. J., and is preparing for the coming season by assiduously studying and composing. He characterizes the rumor as the work of a "malicious sneak."

**CONRAD BEHRENS.**—Conrad Behrens, formerly of the Metropolitan Opera House Company, writes that he starts on August 1 on a short concert tour through Scandinavia with Zelle Trebelli, and that he expects to reach this country the end of October.

**OVER \$100 FOR THE FUND.**—A highly successful concert for the benefit of the "Evening World" Sick Babies' Fund was given by the pupils of the New York College of Music at 163 East Seventieth street, last Thursday evening.

The concert netted \$103.25, which has been added to the fund. The program presented by these volunteers for the good cause follows:

Valse.....	Miss Henriette Seckendorf.	Moszkowski
"Ballo in Maschera".....	Miss Millie Hirschfeld.	Verdi
Romance.....	Mr. Maurice Sandberg.	Svensden
Recitation.....	Miss Amelia Neuberger.	Selected
"Maiden's Wish".....	Miss Alice K. Hore.	Chopin
"Butterfly".....	Mr. William Rowell.	Grieg
"Le Reve".....	Miss Henriette Seckendorf.	Artot
Tremolo.....	Miss Millie Hirschfeld.	Gottschalk
"Evening Star" ("Tannhäuser").....	Mr. M. Sandberg.	Wagner
Violin obligato.....	Miss Ernestine Lambert, accompanist.	

**MUSIN COMPANY TO AUSTRALIA.**—R. E. Johnston, manager for Ovide Musin, closed an agreement a few days ago with J. C. Williamson, the manager from Melbourne, Australia, for the appearance of Musin and his company for fifty concerts, beginning June 10, 1892, at Auckland, New Zealand.

**BIRMINGHAM.**—This is the outline program of the arrangements for the forthcoming Birmingham Festival, which will take place on October 6, 7, 8 and 9. The performances will be as follows: Tuesday morning, "Elijah;" evening, Dr. Mackenzie's new "Veni Creator;" Beethoven's violin concerto, to be played by Mr. Joachim; Brahms' Symphony No. 3 in F and C. Wednesday morning, Bach's "St. Matthew" passion music; evening, Professor Villiers Stanford's new oratorio "Eden," a work of really great interest, alike in a literary and a musical sense, the book being adapted from Milton by Mr. R. S. Bridges. Thursday morning, "The Messiah;" evening, a miscellaneous program, including a large number of minor works of interest. Friday morning, Dvorak's new Requiem and Beethoven's Seventh Symphony, and evening Berlioz's "Faust." The principal vocalists are Albani and Misses Anna Williams, Brereton, Macintyre, Hilda Wilson and Hope Glenn, and Messrs. Lloyd, McKay, Santley, Brereton and Henschel. The orchestra will consist of about one hundred and twenty-four and the chorus of 370 performers, and Mr. Richter will be the conductor, as at the two previous festivals.

# THE MUSIC TRADE.

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 596.

Subscription (including postage) invariably in advance.  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

### RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, JULY 22, 1891.

THE curious nature of some of the transactions of W. F. Boothe, of Philadelphia, can be explained by him only. We beg to be excused from indulging in any hypotheses on the obscure vista vouchsafed to us. The illumination must come from him.

ANYONE who might happen to get into difficulty or trouble that requires a bondsman can apply to A. C. James, Esq., of James & Holmstrom. Mr. James is also one of those deluded individuals who believes his pianos are better than the Chickering's.

IF you are making grand pianos how much value can you attach to the Chicago "Indicator" (circulation about 500), which says—issue of May 9, 1891, page 18, second column, twenty-ninth line—that the Kimball grand piano is "the monarch of grand pianos?"

AFTER a series of negotiations the Wolff Piano and Organ Stool Company has just been organized at Muskegon, Mich., with a capital of \$20,000, half of which has been paid in. The company will manufacture piano and organ stools and other articles useful and convenient in connection with musical instruments. Muskegon promises to become a centre for manufactures in the music trade.

THE general reputation enjoyed by the W. W. Kimball Company in the piano trade of the Union can be estimated from the fact that all the great piano manufacturing firms at once decided not to send their pianos to the Chicago world's fair for competition as soon as it was discovered that the Kimball Company had a peculiar influence with the fair management. Some firms enjoy that kind of reputation.

BROWN & SIMPSON are pushing ahead in anticipation of the fall business. They are preparing ahead a goodly stock of their best styles and they have every confidence in the demand which will come to them. This confidence is based upon their past experience and the experience of their agents, who, while they write of encouraging prospects, write also that the Brown & Simpson is gaining daily in the estimation of themselves and their retail customers.

THERE seems to have been a conflict of opinion as to the duty on musical instruments, but the latest decision should settle the question. In deciding a case brought before them from New Orleans the general appraisers have settled the duty on pianos to be 35 per cent. Four instruments were involved in the case. They were from France, and the collector at New Orleans held that the duty should be 45 per cent. The importers took the ground that it should be 35 per cent., as on articles principally of wood, and the board upholds their view. This makes the ad-

vance of the cost about 8 or less per cent. above the cost before the McKinley law went into effect. And yet some people are kicking against the McKinley law.

MR. JOSEPH FLANNER, formerly of the L. Grunewald Company, of New Orleans, who is to open a piano, organ and musical merchandise establishment at Milwaukee, is in town. He has selected the Fischer and the New England pianos, but no leader as yet. The Fischer pianos in the energetic control of Flanner will put an end to fraud stencil Fisher pianos advertised in Milwaukee by the Kimball agent in that city.

LAST week's "Presto" has not reached us, but did you ever see a set of more vapid, inane, stale and insipid papers than the music trade papers published in this city and Chicago last Saturday? Great Heavens! not a word, not a line of original thought, not a suggestion, not a bit of news, not an idea—and, worst of all, no circulation. But, then, how can such papers have circulation? To say that they have is to say that the music trade consists of a pack of fools.

THE latest general advertisement of Blasius & Sons, after stating that the "Blasius pianos are the embodiment of new ideas in piano building," adds the following:

YOU WRITE for Blasius' catalogue  
AND READ it very carefully,  
THEN YOU decide to have a  
BLASIUS PIANO sent on approval.  
THE RESULT is you take our agency  
AND DOUBLE your business in one year.

It looks to us as if the Blasius piano represents a most determined effort to copy every visible point in the Steinway, so that a purchaser, ignorant of tone or touch, might conclude that the two pianos were made in the same shop—as far as appearances go. Of course Blasius & Sons, who are loyal Steinway agents, are not responsible for this, but they ought to dismiss their foreman.

### PIANO ADVERTISEMENTS.

THE trade will be interested in the perusal of the following letter from Messrs. C. C. Briggs & Co., piano manufacturers, Boston:

JULY 2, 1891.

Messrs. Editors Musical Courier, 25 East Fourteenth Street, New York, N. Y.:

In your issue of the 1st you publish an advertisement from a San Francisco house with comment upon its excellence, &c. The advertisement itself is certainly good, but, if you will permit a slight criticism upon your generally good judgment, the comment is hardly in the spirit of what you are supposed to advocate. If there be any journal that champions the idea of originality in advertising; if there be any which can arrange and compose an "ad" in striking and original form; if there be any that can put up an "ad" in an attractive and new style, that journal is THE MUSICAL COURIER. Why then do you advocate that the "ad" you reproduce should be "imitated by our Eastern houses?"

THE MUSICAL COURIER certainly appreciates the fact that advertising in these days is a matter of more or less scientific study. Some of us have given a good deal of thought to the subject, and our conclusions, based upon close observation of results, lead us to the firm conviction that "imitation" falls flat. If any man can strike a bright idea, fresh from the fountain of his own inner consciousness, that man is on the right track; but if he goes to imitating Western houses, or Eastern ones for that matter, he is, as the vulgar phrase puts it, "not in it," and there is nothing confidential about this.

Yours truly,

C. C. BRIGGS & Co.,

Manufacturers of Grand and Upright Pianos, 5 Appleton street, Boston.

We merely suggested an imitation of the style because we considered the particular character of the advertisement and the manner in which it presented the pianos offered for sale as attractive to the public who read the daily papers. If it could attract the attention of the editors of a paper which makes of original advertising a study, the particular advertisement necessarily would attract the public of the

Pacific Coast, and it would consequently be worthy of imitation on the Atlantic Coast.

An original thing is worthy of annotation; it should be elucidated upon; reference should be made to it and its style can be recommended. Yet, at the same time, we agree with Messrs. C. C. Briggs & Co., manufacturers of grand and upright pianos (and fine instruments, too), that originality should be sought and not merely imitated.

But where find it?

How many original advertisements are there in this number of THE MUSICAL COURIER, or rather how few are there? Piano and organ houses seem to follow the beaten path of presenting their products, and it is only in rare cases that we find a new or original idea hit upon or laid out for printers' ink to bring forward in relief.

The house of Briggs has been doing some original advertising of late (see, for instance, full page advertisement MUSICAL COURIER, June 17, 1891, page 647, which should be repeated), and this very letter is an excellent manifestation of the proper appreciation of the word "advertising."

But original advertisers, whose ideas come "fresh from the fountain of their own inner consciousness," are rare, exceedingly rare, in the piano and organ trade.

Sohmer & Co. come under the classification of original advertisers. They have spared neither cost of employment of the highest type of skill nor the outlay of large sums in expensive mediums to make their advertisements original in execution and design, as well as original in the manner of presenting them to the public.

The Shaw Piano Company, of Erie, has by means of original advertising secured a constituency for its pianos in a few months which could only have been gathered after years of the old style, worn out advertising so much in vogue. The success of the Shaw piano is one of the most profound and significant lessons to those conservatives who do not believe in advertising.

The Braumuller Company jumped into fame with one attractive page advertisement in THE MUSICAL COURIER published at a time when pianos were scarce, pending a strike. True, the circumstances were adventitious, but then without that advertisement the Braumuller Company would never have received a bushel basket of replies from which connections were made that will hold good for years to come.

There have been some striking advertisements issued by Conover Brothers, and particularly one full page in this paper which was talked of for weeks and months afterward. There was not an important person in the trade who was not absolutely compelled to notice it on account of its imposing typography.

Look through this paper and study some of the advertisements of the Emerson Piano Company. Observe how their style 14 upright became celebrated. It was due to a system of special, original advertising that photographed this one particular instrument upon the minds of the foremost members of the trade.

The Millers of Boston did some original advertising by publishing as a fact that one of their pianos had been played 3,650 consecutive days in concerts. But somehow or other no one could penetrate through the humor of this advertisement and it lost its effect. The particular piano will be exhibited at the world's fair, and during the intermission, while the pigs are fed, the editors of the "American Art Journal" and the Chicago "Windicat" will play a trio on it for two hands, the other two hands to be used in handing out extra copies of their papers to increase the circulation.

Mathushek & Son are publishing an advertisement in THE MUSICAL COURIER which is most telling in its effect. No matter where placed, your eyes will fall on it as soon as you reach the page. Such advertising is sure to pay.

—Mr. B. Shoninger, of New Haven, is spending his vacation at Hotel Kaaterskill, Catskills.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND  
PIANOS**

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE. MAILED FREE.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.  
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - Chicago, Ill.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

**STERLING**

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.  
FACTORIES AT DERBY, CONN.

**PAUL G. MEHLIN & SONS,**

MANUFACTURERS OF  
GRAND AND UPRIGHT

**Grand Pianos**

Of the very Highest Grade.

Containing the following Patented Improvements  
Patent Grand Plate, Grand Fall Board, Piano  
Muffer, Harmonic Scale,  
Bessemer Steel Action Frame, Endwood Bridge,  
Touch Regulator, Finger Guard and  
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

**WEGMAN & CO.,  
Piano Manufacturers.**

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

**STRAUCH BROS.,**

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

**PIANO ACTIONS,**

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,  
NEW YORK.

**THE VOCALION ORGAN.**

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

**MASON & RISCH,**  
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager. | LYON, POTTER & CO., 174 Wabash Ave



**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE.

# WEGMAN

## GREAT FACTORY.

AUBURN, N. Y.

THE illustration on the opposite page gives our readers a fair estimate of the great piano factory at Auburn, N. Y., now occupied by Messrs. Wegman & Co., who for many years have been engaged in the manufacture of pianos in that city. Very few persons in the trade have a correct estimate of the size and capacity of this institution, and for that reason we publish the illustration, and desire to state that the dimensions are 175 feet front, 175 feet depth to the one L and 100 feet to the other.

An engine and boiler houses occupy the centre spaces, and beyond, immediately adjoining the factory, are the lumber yards. The enormous brick factory building has four stories and a basement, and is unquestionably one of the largest and most imposing looking piano factories in this country, its occupancy by Wegman & Co. indicating the wonderful prosperity of that enterprising firm.

The number of pianos to be made by them depends greatly upon the outcome of trade this fall, the capacity of the factory being 75 pianos a week. They are now making a large number weekly, on the basis of about 1,500 to 2,000 a year, one order on the day we visited them for 200 from one house indicating the salable quality of these instruments.

They are now ready with a new scale to take the place of the old styles A, B and C. This scale is the best specimen of piano thus far produced by Wegman & Co. and will give thorough satisfaction for depth and sonority of tone, large volume in the bass and remarkable brilliancy in the treble—a piano that has something to tell, and if the player knows how to coax it out of the piano, the piano will do a great deal of sound talking. It is, of course, built with the Wegman patent tuning device, of which this paper has previously and frequently spoken. The tuning device is now thoroughly well known in the entire piano trade of the Union.

In referring to the firm, a recent publication on the "Industries of Central New York," says:

"The members of the firm are Messrs. Henry Wegman and Warren Crocker, gentlemen who give their personal attention and surveillance to all details of the works. Every piano undergoes a thorough inspection by experts, who are under the immediate supervision of Mr. Wegman, before being allowed to leave the establishment, and so rigid are the tests applied that every instrument may be said to be as near perfection as art, experience and technical knowledge can make it. The goods are sold at prices which are as low as can be named for first-class instruments, although of course higher than the figures placed upon the miserable apologies for pianos which pollute the market. The elements of success exhibited in the marked growth of the business of Messrs. Wegman & Co. are clearly indicated in the personality of its projectors and managers, whose natural capabilities have found an admirable outlet in the prosecution of a work in which they have no superiors."

The Wegman piano, now made under such extensive auspices and with the great facilities at the command of the company, will become more popular than ever and grow in popular favor more rapidly than most of its competitors.

In Mr. W. C. Burgess the firm have an excellent traveling man, who is establishing friends and connections for the firm all over the country.

### CIRCULATION.

THE following is the circulation of the music trade papers of the United States named below:

Chicago Indicator, about . . . . .	500
American Art Journal, less than . . . . .	500
Music and Drama, about . . . . .	400
Music Trades, about . . . . .	300
Music Trade Review, about . . . . .	600

The paid circulation of THE MUSICAL COURIER is more than twice as great as the totals of the above figures.

We succeeded in compelling the Chicago "Indicator" to mention its plan to prove that our figures are correct in so far as they relate to that paper. The Chicago "Indicator" proposed a committee of 11 gentlemen in the trade who were to examine the

books of the two papers and report—each paper to name five members of the committee and the 10 to select the 11th. Last week we published the names of the five gentlemen, thus accepting the "Indicator" challenge.

The "Indicator" now remains silent.

This is a virtual admission that our estimate is correct.

The paid circulation of the Chicago "Indicator" therefore stands about 500.

As an advertising medium it consequently has no value.

These are facts, not opinions.

The "Indicator" is of the opinion that this paper is not properly conducted, and is also of the opinion that the Kimball grand piano is "the monarch of grand pianos."

We believe this will do.

### KIMBALL.

THERE is a number of letters before us in reference to Kimball pianos. All of these inquiries, some of which will be answered in detail next week, tend in one direction and we therefore can cover the various replies by merely stating that any attempt to dispose of Kimball pianos with the plea that they are high grade is an imposition upon the public, for Kimball pianos are low grade.

They sell at various cheap prices, and it depends upon the standing of a Kimball agent whether he pays \$140 or \$190 for them. If he is a poor devil who has everything consigned to him, he must naturally pay the Kimball Company the latter price. If he buys for cash he can get them for less than \$140.

A recent letter published by the Chicago "Indicator," the Kimball paper, purporting to have been signed by Dr. F. Ziegfeld, praising the Kimball pianos, is a forgery; Dr. Ziegfeld gave no such letter.

A letter is said to have been given by Patti, also praising the Kimball piano. The original letter is not supposed to exist; it has not been shown.

Kimball pianos are like thousands of other low grade pianos in character and quality, but to call them high grade is an outrage upon the trade, and for the Chicago "Indicator" to denominate the Kimball grand as "the monarch of grand pianos" is a disgrace to journalism.

MR. W. J. DYER, of W. J. Dyer & Brother, St. Paul and Minneapolis, who has recently been in the East, is among the most conservative members of the trade. There is none of the wild Western boom and hurrah about him, but he is quietly convincing in his arguments and conclusions. So when he says that in his opinion there is every prospect for a particularly large fall trade this year one is bound to respect his assertions and to give consideration to his ideas. To a representative of THE MUSICAL COURIER he has said, within the past few days, that he considers the prospects in his section as exceedingly promising. Not alone are the crops unusually large but there is every indication that prices realized will be higher than for a number of years. This means prosperity among the farmers and their dependents, and prosperity in the masses means piano business, and piano business means that W. J. Dyer & Brother will balance their books at the end of the year and write up a big amount on the right side of their profit and loss account.

### Music Copyright.

[Special Dispatch to the Boston "Journal,"]

WASHINGTON, July 17.

LIBRARIAN SPOFFORD performed an important act under the international copyright law to-day. He entered a piece of foreign music for international copyright. The piece is a musical composition. It is composed by C. Villiers Stanford and is published in London by the firm of Novello, Ewer & Co. This piece of music was composed and printed wholly in Great Britain. It is printed from English types and on English paper. It is entered here absolutely, and the memorandum of entry has been furnished to the representative of the London firm, and the certificate of copyright will follow in due form. This is the first entry of a musical publication made exclusively in Great Britain. This entry is in accordance with the decision made some days since by Librarian Spofford, which was noted at the time in these dispatches. It is in harmony with his ruling that musical

compositions are an exception to the general provision of this act, which requires that publications of books and other enumerated articles must be wholly manufactured in the United States in order to be entitled to entry under the copyright act.

This decision of Librarian Spofford will undoubtedly excite opposition on the part of the American publishers of music. The American publishers may appeal to the courts. This piece of music was brought here from Boston by Mr. Lauriston L. Scaife, the attorney of the London firm of Novello, Ewer & Co., and was formally presented for entry this morning. The entry followed immediately. It is to be noticed, however, that on filing this application a statement was made on behalf of this foreign firm to the following effect: In filing the application for copyright the proprietors of the copyright distinctly state that they claim copyright only as to the musical composition, and not as to any words in the publication. The poem itself is non-copyrightable, and although there may be some words in the publication which might be copyrightable if the work were wholly manufactured in the United States, yet the possibility of copyrighting those words is distinctly waived so as to prevent all complications.

If the attempt had been made to copyright the words the Librarian of Congress undoubtedly would have declined to make the entry, for the law is clear that the words cannot be copyrightable except in the form of a book; and in that case a book must be manufactured in the United States. The distinction, therefore, between musical composition and the book is made by this decision of Librarian Spofford that a musical composition is not a book; if it were a book there would be no alternative but that it would be entitled to copyright entry on the condition that it was manufactured wholly in the United States. The musical publication, without taking the words into consideration, is ruled not to be a book, and is entitled to the benefit of the copyright law, although wholly manufactured in a foreign country. But it is to be noticed that the copyright extends only to the musical composition and does not include the text of the poem or the libretto or whatever words may accompany the music.

Mr. Spofford stands firmly by his decision that foreign music may be copyrighted without reprinting in this country. His decision is based upon the language of the new law, which makes the distinction in plain terms between "a book, photograph, chromo or lithograph," "which it requires shall be printed from types set within the limits of the United States or from plates made therefrom, and the general list, embracing any book, map, chart, dramatic or musical composition, engraving, cut, print or photograph or negative thereof, painting, drawing, chromo, statuary, models or designs intended to be perfected, as works of the fine arts," the classes named as entitled to protection.

### A New Combination Piano.

ANOTHER musical invention has just been introduced to the London public. It is a combination of piano and organ called the "Linardion," after its inventor, Dr. Linard, of Prague. The principle of the instrument is, of course, by no means new, but it must be confessed that Dr. Linard has succeeded in giving to his invention a degree of perfection and musical completeness which has not preceded it. The capabilities of the "Linardion" were satisfactorily demonstrated yesterday before a number of musicians and others at the Savoy Hotel. By an ingenious arrangement of the keyboard and an adjustment of levers the instrument may be employed as a piano or organ separately, or as both in combination. Whether used as a piano or organ it left nothing to be desired in point of tone or power; while employed as a piano organ it yielded most pleasing effects, free from the suspicion of vulgarity which generally attaches to instruments of its kind. By the mechanism employed—which of course constitutes the novelty of the instrument—combinations of effect are attainable which have hitherto not been possible. There can be little doubt that the "Linardion" will be found very useful, especially where orchestral effects are needed and no orchestra is available. It may be added that the price of the new instrument is not in advance of that of a piano of good quality. It is possible also to adapt the new mechanism to an existing piano at a moderate cost.—London Ex.

—Mr. Geo. Bothner, Sr., the action manufacturer, has gone to Hot Springs for a few weeks.

—Mr. Mocs, the manager of the 338 Fulton street, Brooklyn, branch of the Bradbury piano warerooms, is on a European trip.

—Mr. Louis Grünwald, Jr., who returned from the Jamaica Exposition, brought the gold medal awarded to the Fischer pianos at the exposition.

—The Carpenter Organ Company is being forced to enlarge its facilities with a good deal of rapidity in order to meet the demands of its trade, which has thus far this year averaged fully 20 per cent. better than for a similar period since the business depression set in in 1888. Within a few days it has received an order for 900 instruments for delivery during the summer months to one of its foreign agents. Work has begun this week on a new dry house building for its needs. Some time since it had to take a part of the upper floor of the old melodeon factory building adjoining it and this week it is taking possession of half of the third floor formerly occupied by Housh & Co.'s job printing, while the whole of the second floor has been engaged for it and will soon be at its service. With these additions to the whole of the five story building which it has previously occupied, its facilities and productive capacity will be very materially increased. The business, which has become one of assured and substantial prosperity, is an encouraging one for Brattleboro.—Brattleboro "Reformer."

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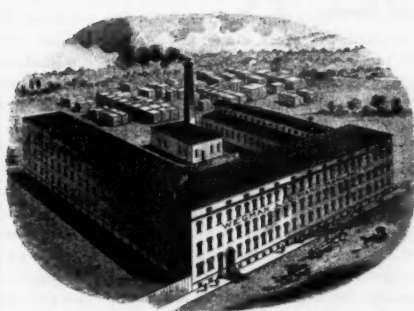
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## THE BALDWIN PIANOS.

SOMEONE requests us to repeat what we have stated in this paper about the Baldwin pianos. Certainly. In our issue of June 17, 1891, after a visit at the Cincinnati warehouses of Messrs. D. H. Baldwin & Co. we said this: \*

A word about the Baldwin pianos. In a quiet way the Baldwin house has been making the Baldwin piano and selling all they make at retail. The instruments are carefully constructed and in appearance follow the best models of American uprights. The tone is surprisingly powerful and penetrating, and is endowed with what is known as the "carrying" quality, the vibration being free and sustained. The touch is sympathetic and responsive and the piano is altogether a pronounced success that justifies a rapid development of this department of the plant. All that has been accomplished with the Baldwin piano was done in Cincinnati by Cincinnati workmen, and the scale itself—an original scale, too—was made by D. H. Baldwin & Co., who do not believe in copying scales.

## Uniform Pitch.

BY SIEGFRIED HANSING.

IN any attempt to establish a uniform pitch for all kinds of musical instruments in all countries the first requisite is the determination of a universal normal tone. Musicians without exception adopt as the normal tone the A on one ledger line, and, according to my experience, all kinds of orchestral instruments are tuned to this note.

If the pianos and organs in all countries, except England and America, where they are tuned from C, were tuned from A, and if the piano and organ manufacturers in these two countries were to resolve to accept A as the normal tone for the tuning of their instruments, the only expense involved would be the cost of an A fork. It is easy to surmount this difficulty, but a change in the pitch—and the difference between the present pitch in this country and the normal tone is nearly a half tone interval—would involve not only expense for new models, &c., but such a change would depreciate the value of the present piano, and these considerations justify the anxiety displayed about effecting the alteration.

The difference of the pitch hitherto in use and what we may call the modern pitch is too great to be obviated without a change in the measurement of the strings. Taking the average for the present piano, the A on the ledger line has 435 vibrations, and if we wish to tune such a piano to the Paris (according to later accounts the Paris normal fork has 435.4 vibrations) normal of 435 vibrations, the change cannot be effected without impairing the tone. The tension on each string in the piano is on an average 155, and on very many pianos even 160 pounds; now, as the tension of the strings varies in proportion with the squares of the vibrations, if the vibrations are reduced from 435 to 435.4 the tensile strain of the string of the piano is diminished  $[155 \div (1.046 \times 1.046) = 141.69]$  by 13 pounds, which may be calculated in the majority of pianos to amount to 15 pounds, which gives a decrease in the tension of the whole piano of 3,500 pounds.

If we come to the consideration of general harmony, and accept the A, with 435 vibrations, we must take care that in tuning the piano the tuner is not induced by habit or ignorance to continue to tune from C, for thereby the general harmony will be destroyed if one tunes from A and another from C. As in the piano various notes have to be given by one key (for example, the C key has, besides the C, to represent the notes C sharp, D flat, and so on, notes which have different ratios of vibration), this instrument is decidedly limited, so that it is impossible to effect perfectly pure tuning, and we have, at the best, to be satisfied with one good temperature in the system of tuning, and in this, if A is the normal note, the note of C is in temperature too. As soon as A is adopted as the normal we can ask every tuner who tunes from C the question

"Is the tone of your C fork in correct temperature with A?"

"No, but it is in perfect tune with A."

"Your tuning is not correct; it will be much higher than if you had begun it from A."

Here I give two examples:

As A stands to C as a sixth in a ratio of vibrations denoted

by 5:3, C, if the normal A has 435 vibrations, will have  $(\frac{435 \times 3}{5})$  261 vibrations. The ratio if for the interval of a sixth is denoted by the logarithm 1.6818. If we begin to tune a piano from C with 261 vibrations we arrive at A  $(261 \times 1.6818)$  with 438.9 vibrations, and this note, which ought to agree with the normal A, has four more vibrations.

The following example will be self evident: In circular No. 1. of the Piano Manufacturers' Association of this city it is stated, among other things, that the Steinway C fork with 272.2 vibrations is in tune with the C of the oboe of the New York Philharmonic Society. In spite of this the pitch of the Steinway piano is much higher than that of the oboe. In the oboe when C has 272.2 vibrations the A has  $(272.2 \times 3) = 816.6$  vibrations, and if we tune a piano by the Steinway fork we obtain an A of  $272.2 \times 1.6818 = 457.8$  vibrations, a difference of four vibrations. Hence we recognize the necessity of a normal note for a uniform pitch in our pianos.

I may further remark that the A sharp in the present Steinway piano (C=272.2) can almost represent A with 435 vibrations. The ratio of a semitone interval in correct temperature is 1.05946. In the Steinway piano A has 457.8 vibrations, and A sharp  $457.8 \times 1.05946 = 483.1$ ; the Paris A 435 and Steinway A sharp 432.1, that is, scarcely three vibrations difference.

## Uniform Pitch Settled (?).

Editors Musical Courier:

I HAVE just read in one of the Eastern musical journals a letter from Arthur Wales, a piano tuner in Dakota, which must forever settle the question of uniform pitch. It must make this committee of eminent manufacturers who have undertaken the adjustment of pitch feel awfully cheap after spending so much time and energy to have a supercilious piano tuner of the wild and woolly West solve the whole problem. Mr. Wales says "there is at present in this country no standard pitch except that of the theatre." I never supposed that Sol Smith Russell cared much whether "Goose, Sage and Inyuns" was pitched at 270 or 240 vibrations for middle C or not. Joseph Jefferson may be particular; I cannot say. And as we recently learn that Edwin Booth was in his younger days quite an artist on the banjo, it might be impossible for him to soliloquize if the violinist did his tweedle-dee-dee in the French pitch. I do not presume to know the facts as regards theatre pitch, but I had always supposed, though, that a standard, whatever it might be, would determine the construction of the instrument (oboe, clarinet, cornet, &c.) that was used in the theatre.

The same writer also states with unqualified assurance that "church organs which are often used for congregational singing are usually lower"—referring either to new pianos or orchestra, I could not say which from the reading of his letter. The idea of church organs being often used for congregational singing is wherein I differ with Mr. Wales. He also tells us of "the honor and intelligence" of tuners, and using the first person nominative frequently, as he does, it cannot but make the ordinary "dub" tuner seem very inferior. Listen to this: "A tuner who is a slow worker cannot be expected to lay out extra time on a piano without extra pay, but if a more capable and rapid worker comes along can he not easily surpass the former in results? A clever minister has said, 'Men are equal, if they can make themselves so.' If one man can do the same work in half the time of another is he not a better man?" Just think, without arguing the point, of calling a man clever who should observe that the sun is up if the sun is up!

Mr. Wales says, too, that the danger of breaking strings is of little consequence; that his mode of procedure when about to tune a piano is to find out where they want it and then just slam ahead. If it is half a tone flat and the high pitch is wanted, why, he snags it right up and no monkeying. He adds, however, that in a "few weeks or so" he drops in and "administers" an additional tuning—free! "which is" (he has a rapid method of his own) "easily and quickly done." In conclusion Mr. Wales remarks that this method of doing business has resulted in his getting most of the tuning in that part of the country. That may be, but I hear of tuners going from St. Paul and Minneapolis who make every trip up there pay handsomely.

I forgot to mention that Arthur Wales tuned, so he says, for several opera and concert companies at Fargo, and as perfect satisfaction has been expressed with the pitch of

his C fork he will, to use his own language, "be pleased to send this fork to Steinway to be tested and reported on in the 'American Art Journal.'" As I say, universal pitch is now settled.

FRED LEAVITT.

St. Paul, Minn., June 24, 1891.

## Schubertiana.

I.

If you should care the truth to know  
About the Schubert—why, just go  
To Harlem some fine day, you know,  
And see it.

II.

The fact'ry tow'ring toward the skies  
Looms up before your wond'ring eyes.  
You'd no idea of its size—  
Now, had you?

III.

But there it is, though, all the same,  
A monument to Schubert's name;  
'Twill help to keep the great man's fame  
Enduring.

IV.

Soon as you enter you will meet  
A man devoid of all conceit—  
The president, well pleased to greet  
All comers.

V.

As soon as you your mission state,  
That you have come from distance great  
To see the Schubert, but will wait  
His leisure.

VI.

"By no means, dear sir," he'll say;  
"Come right along—just step this way;  
I'm but too happy any day  
To show it."

VII.

"Now, here's our rosewood, Style 16,  
I ask you, have you ever seen  
Aught more deserving to be Queen  
Of Beauty?"

VIII.

"Unless it be this *walnut* here,  
Corrugated, double veneer—  
It sends all others to the rear,  
Now, don't it?"

IX.

"And here's our Style 19, in oak;  
'Tis calculated to provoke  
The envy of some jealous folk,  
Now, ain't it?"

X.

"Our 17 you've not seen yet;  
Well, here it is; and you can bet  
A better seller you can't get  
Than it, sir!"

XI.

"Styles 14, 15, though they're plain,  
Whoever buys will call again;  
No dealer yet had to complain  
Who bought them."

XII.

"Our goods are all of honest make;  
Our reputation we will stake  
On this, and care not who will take  
The wager."

XIII.

"With honest labor, grit and skill,  
We seldom fail to fill the bill,  
And mean to keep right at it still,  
With SCHUBERT."

X.

## Change at Lawrence.

J. D. HUGHES, the music and piano dealer, has returned from a business trip to Boston. While in consultation with the management of the New England Piano Company that firm offered him the management of their business at Lawrence, Mass., at a handsome salary. In company with one of the firm's representatives Mr. Hughes went to Lawrence, looked the ground over thoroughly and finally decided to accept. He will close out his business here in the next two months and will assume the duties of his new position September 1. He will take with him Messrs. Morgan and Jacquith, both of whom have been with him many years as assistants and have become valuable men.

Mr. Hughes himself has been in the piano and music business here 13 years, and during that time has proven himself a man well acquainted with every part of the business. As a salesman he has no equal in the State and in him the New England Piano Company recognize a man fitted for the successful management of a business much larger than can possibly be done here. Such a place is found in Lawrence, a thriving manufacturing city of 40,000 population, and accordingly they have secured rooms in the Pilgrim Fathers' Block and will place therein a fine line of pianos. Mr. Hughes' many Gardner friends will be sorry to lose him from the business street, but will congratulate him on his advancement to so promising a position.—Gardiner "Dispatch."

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**The Shoninger Catalogue.****"The Old Tune."**

With sad face turned aside, lest sudden comers see her weep,  
She sits; her fingers softly trying on the ivory keys  
To find a half forgotten way—that memories  
May soothe her yearning spirit into dreamful sleep.  
And now the old tune rises—trembles—slowly stealing 'round  
That empty room, where often in the other years  
It sang its love and tenderness, and gathered tears  
To eyes that weep no more—ah, sweetest, hallowed sound!

THUS opens the new catalogue of the B. Shoninger Company. We must congratulate the young woman—women who turn their faces aside and weep are universally supposed to be young—we must congratulate

her upon having finally struck upon the tune for which her fingers were softly trying, and it must have been a source of comfort to her to have found it in a Shoninger piano. If ever you are looking for an old tune, trying to remember some half forgotten air, you should hunt for it in a Shoninger. There you are most apt to catch on to the ancient melody, because Shoninger was established over 41 years ago and there have been so many old tunes trembling and slowly stealing 'round rooms from their instruments that it is one of the safest places to seek those memories that may soothe your yearning spirit into dreamful sleep.

If you, however, are in a more hopeful humor than the young lady above instanced you should run your fingers over one of the new scale parlor grand Shoningers, and

then, if you happen to be one of those few persons who know what a good piano is, you'll forget all about old memories and empty rooms and quiet tears, and you'll not only weep no more but you'll probably get up and do a nineteenth century song and dance.

—Mr. and Mrs. Samuel Hamilton are traveling in Southern France.

—Among visitors here on Monday were Adrian Babcock, of A. & L. Babcock, Norwich, N. Y.; F. Christianer, Seattle; L. Grunewald, Jr., New Orleans, and Jos. Flanner, Milwaukee.

—The employees of the Hammond Organ Reed Company, the Brown & Simpson Piano Company, the Loring & Blake Organ Company and the Taber Organ Company, all of Worcester, had their annual picnic in Quinsigamond Park, at the Lake, on July 11.

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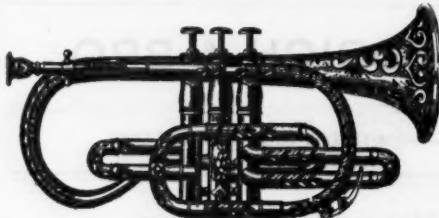
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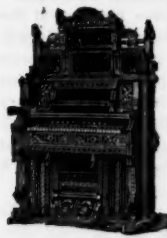
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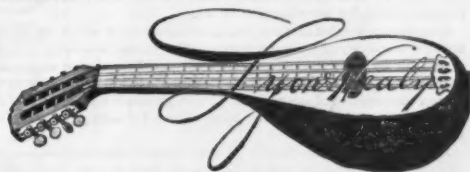
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## MR. BILL RETIRES.

THE following circular has been mailed under date of July 13, 1891:

Editors Musical Courier:

I have the honor to inform you that the copartnership heretofore existing between Mr. Jefferson Davis Bill and myself, as proprietors and editors of the "Music Trade Review," was dissolved by mutual consent on the 11th July instant, on which day the entire ownership and control of the said publication were assumed by me.

It appears to me that this is a proper occasion upon which to express my deep sensibility of the many favors and kindnesses bestowed upon me personally by your firm during my many years' association with you as part proprietor of the "Music Trade Review." It will be my aim to deserve a continuation of the generous patronage which my late partner and I have enjoyed throughout the term of our exceedingly friendly and pleasant partnership.

Radical changes in the conduct of the "Music Trade Review" will be effected in the course of a few weeks from the present time. I confidently anticipate that such changes will operate to the benefit and advantage of my patrons. As the same time you may rest assured that the policy by which the "Music Trade Review" has been guided during the 12 years of its existence—a policy of fearless and independent advocacy of whatever, in the judgment of its editors, was for the best interest of the trade—will be pursued unflinchingly in future. I remain,

Very truly yours, EDWARD LYMAN BILL.

Mr. Jeff Davis Bill retires from Charles Avery Welles' old "Musical Critic and Trade Review" (which was changed under Mr. Bill's régime to the "Music Trade Review") on account of continued ill health. For nearly two years he has been residing at his home in Connecticut and his many friends will be pleased at any time to hear that he has recovered his health.

The remaining partner and now sole owner is Mr. E. L. Bill, an amiable gentleman who has had the fortune of retaining as his aid an experienced journalist, Mr. Carey Taylor, who is the virtual editor of the paper, both of the Messrs. Bill having attended altogether to the business department of the paper, as neither of them ever had any inclination to enter the field of literature. Mr. Taylor is, however, a literary man, whose accomplishments have been felt and whose articles have made the paper he is on readable.

The "Music Trade Review" may now become a weekly paper, and its owner may add to it a musical department. We hope so. A pure and simple trade paper in the music trade is an anomaly as much as a dramatic paper would be that spoke of scenery only and never of acting.

If Mr. Bill will get together a staff of editors—a half dozen competent writers on music, musical instrument and music trade, as are found in this office; give up conducting a paper merely with Mr. Taylor's pen and an office boy; make it a weekly instead of permitting it to drift along once in fifteen or sixteen days with uncertain date; if Mr. Bill will do all this it will delight us to greet his enterprise, for we are desirous to have somewhere a worthy competitor.

As it is now conducted, although what Mr. Taylor says is always interesting from a general view point the semi-occasional publication of indiscriminate piano and organ puffs and the *laissez-faire* policy under which it is kept alive will drive it into *noe sue*. There is nothing in it; and yet it is far ahead of Thom's weekly weakling; has a larger circulation than the Chicago "Indicator," and is a godsend after one has been reading Harry Freund's journalistic absurdity.

### Knight-Campbell Music Company, Denver, Col.

CERTIFICATES have been filed with the Secretary of State changing the name of the Knight-McClure Music Company to the Knight-Campbell Music Company. This change was deemed expedient from the fact that the business is under the personal management of Mr. George H. Campbell, who has been treasurer of the company for the past four years and is one of the heaviest stockholders.

The company is organized under the State laws and has a capital and surplus of nearly \$200,000. The officers and directors are Messrs. F. A. Knight, president; A. K. Clark, vice-president; L. W. Waterbury, secretary, and George H. Campbell, treasurer. Mr. F. A. Knight has been a director and stockholder of the company for seventeen years, and in taking the place of his brother, W. W. Knight, as president, does so with a complete knowledge of its methods and affairs.

Mr. C. Y. McClure retired from the business in May, 1888, to engage in banking.

The gentlemen comprising the board of directors and officers, named above, are the owners of 95 per cent. of the stock and have all been identified with the company from

ten to seventeen years, hence no change in its business policy need be apprehended.

The same goods will be handled, the same courtesies extended to its debtors and the same promptness shown to its creditors. All promises made under the old name will be fulfilled. There is positively no change, except in the name and the location, which is now in the Mack Building, corner Sixteenth and California streets, where the company has musical warerooms unequalled west of Chicago.

### Auffermann Novelties.

IN the large assortment of stock at the American Wood Staining Works—Auffermann & Co., 211 East Forty-second street—we find gradually stained brown and silver gray ash (marble imitation), St. Domingo mahogany imitation and stained dark oak (imitation of English oak). These have taken a prominent place in the market as well as different designs and patterns of inlaid borders, which take the place of the hitherto used moldings. Piano makers seem to have a great fancy for figured ash (stained brown), and are using it with rare results to their satisfaction.

Messrs. Dielmann & Lincks, Jacob Doll and L. Fleishmann have completed a number of piano cases from these veneers, and are willing to let all who may call convince themselves of the character of the work.

Stained dark English oak is the most perfect imitation of old English oak that has yet been in the market; prices for same as well as for the above mentioned stained woods have been so fixed as to enable every piano maker to use them. Those who have until now been able to finish piano cases in but two or three shades of wood are now offered a great chance, which will certainly be of advantage—in fact, the larger factories have been using stained veneers for some time. In the factory, 211 East Forty-second street, all kinds of stained veneers, already drawn up and polished, can be seen and examined at any time.

### The Mehlin in the S. C. E.

A MEHLIN grand piano was used in the musical exercises of the Society of Christian Endeavor, whose great meeting was recently held at Minneapolis at the Exposition Building. The Minneapolis "Times" in a report of the proceedings says:

"After the great throng, numbering perhaps 12,000, was seated, Louis Lindsay, of St. Louis, approached the front of the stage. Clara Williams seated herself at the organ, Alma Norton Johnson ran her fingers over the keys of the splendid Mehlin grand piano, and its full and exquisite tones responded in a burst of melody that filled every nook and cranny of the vast building. Then the motion was given by Leader Lindsay, and the vast volume of song came forth from the trained chorus. In spite of the volume of sound the Mehlin piano responded nobly, and its music could be distinctly heard leading the vast chorus. It had been feared that a piano would be hardly heavy enough to lead the great chorus, but it was proved that the grand instrument of local make was equal to the occasion."

### Rochester Would Not Suit.

A GENTLEMAN in this city interested in a gentleman in this city writes to W. H. Gorsline, a gentleman in Rochester, as follows:

NEW YORK, July 9.

MY DEAR SIR—I write you in the interest of a friend who is thinking of organizing a company to manufacture pianos. He is desirous of locating on the line of the New York Central and Hudson River Railroad in a town that has about 3,000 to 5,000 inhabitants in Central or Western New York. He does not want to go to a city, as he desires to avoid labor union influence. Do you know of a town that would be likely to offer inducements for a concern to locate that would afford employment in two or three years to about 300 hands and be an A1 concern? I write you because you know the western part of the State so well, and if you have any suggestions they will be fully appreciated.

Yours truly,

Mr. Gorsline replied, recommending, of course, that the proposed manufactory be located in Rochester, where the labor troubles seem to have been measurably composed, if not wholly settled; and also calling attention to the fact that the Rochester Chamber of Commerce has at its disposal 50 acres of land to be given to manufacturing establishments that will locate thereon.

### S. J. Ross.

SAMUEL J. ROSS, who died at the home of his brother, J. M. Ross, at 72 Carew street, yesterday morning, was for many years a lawyer and afterward a manufacturer of musical instruments at Boston. He was born at Deerfield December 21, 1817, and in 1854 was admitted to the bar in this city. He had previously expected to enter the Methodist ministry, and preached for a time. Mechanical ability and knowledge of music led him to learn about making violins and pianos, and after practicing law at Pittsburgh and Fall River he opened a shop at Boston. His wife died long ago, and his only son more recently, so Mr. Ross decided to move to Springfield and spend the rest of his life with his brother, J. M. Ross. He was not well when he came, and typhoid fever set in, resulting fatally. Another brother, R. B. Ross, resides in the city.—Springfield, Mass., "Republican."



### Wing Pianos.

SEVERAL months ago THE MUSICAL COURIER announced that Messrs. Wing & Son were building a new factory in which they would hereafter make their pianos. We are glad to announce now that the structure is about completed, and it is expected that the first pianos may be turned out by January 1, 1892, or early in the spring of that year. From the beginning of the scheme it was intended that a structure should be erected after a plan which should make it specially adapted to a piano factory, and the result is the handsome building at the northwest corner of Little Twelfth street and Washington street. It occupies a lot 100 feet by 100 feet, five stories high, fitted out with all the modern appliances of a piano shop. In it will be placed the latest improved machinery and everything that goes to make up the outfit of an institution which can turn out instruments of a given grade at the least cost. We have to congratulate Messrs. Wing & Son on this new departure.

The name of "Wing" has been associated with the piano trade for the past 23 years, the original firm of Doane, Wing, Cushing & Smith having been established in 1868. Mr. Smith retired from the combination and the style then became Doane, Wing & Cushing. Subsequently the other two parties withdrew and one of Mr. Wing's sons was admitted, which gave to the concern the present title of Wing & Son. The firm is quoted in Dunn's as worth from \$40,000 to \$75,000.

Mr. Wing now informs us that it is their intention to produce in the new factory the same grade of piano that has been associated with the name of "Wing" for so many years, and it is the intention to greatly enlarge the facilities of manufacture so that they may have a capacity of from 40 to 50 pianos per week. The new place is centrally located, convenient to all points of shipment and admirably adapted to the uses to which it is to be put.

As for a number of years past, the firm will not cater for any retail trade, but will devote its entire energies to supplying the wholesale trade with an instrument which can be sold for a fair price at a profit. They now number among their agencies many old-established and representative houses, the latest addition to their list being Messrs. Kohler & Chase, of San Francisco, to whom they made a large shipment last week.

The trade mark adopted by Messrs. Wing & Son, a reproduction of which will be seen at the head of this article, will be used by them hereafter in all of their productions. THE MUSICAL COURIER has long advocated the plan of a distinctive trade mark which shall become an emblem associated with a particular brand or make of instruments and we congratulate Messrs. Wing & Son upon their design and hope that it will never grow weary in bearing them to success as piano manufacturers.

We shall be pleased to examine some of the new pianos and to pass expert judgment upon them, and we anticipate that they will be up to the standard set by their makers. The cases promise to be particularly attractive—we had occasion to notice several weeks ago an unusually handsome illustration of one—and among the patented improvements will be a noiseless, direct motion pedal action, a new metal action rail, an improved key bottom support, a new soft pedal attachment and a harp pedal attachment. A description of their largest style upright follows:

"Double veneered with thick veneers; ivory keys; elegant carved trusses, highly polished extra handsome case, with three extra fine fretwork panels framed in neat moldings; three beaded and molded end panels; extra carved pilasters with pearl moldings; heavy cornice moldings; nickel plated long hinges; pearl moldings on key bed; plated guard over pedals; engraved panels if desired.

"4 ft. 9 in. high; 5 ft. 5 in. long; 2 ft. 4 in. deep.

"7½ octaves, overstrung; three strings to each note except covered bass strings; metal depression bar accomplishing the result achieved by agraffes in grands and squares; full metal frame reaching to top of piano, over the pin block, which is composed of hardest rock maple glued together in layers, grain of each running in different direction to that of its neighbor; lower bass strings copper wound."

The present main office of Wing & Son is at 245 Broadway, but it will, we presume, be removed to the new factory building as soon as that is in running order.



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Grand, Square and Upright

# PIANOS

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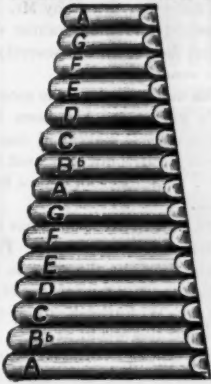
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 CHASE PATENT SOUNDING BOARDS  
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**VIOLINS.**  
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 To be had at all Leading Musi-  
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 Full particulars ONLY to DEALERS on  
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## THE COLBY PIANO CO.,

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**SELF PLACING ORCHESTRA**  
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 Piano Plates  
 — AND —  
**PIANO HARDWARE,**  
 Avenue D and 11th Street,  
 NEW YORK

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
233 STATE STREET,  
CHICAGO, July 18, 1891.

WHILE it is a fact that the music trade in some of its branches is exceedingly dull at this season of the year, in Chicago as elsewhere, yet the demand for fine old violins and cellos, fine bows, &c., at the present far exceeds that of the holiday season of last year.

Messrs. Lyon & Healy report that this department of their business shows very marked increase, being for the last three months over 150 per cent. in advance of the corresponding period of '90. Among their recent sales is a magnificent specimen of Francisco Stradivarius at \$1,500, a Jean Baptiste Guadagnini at \$1,200, a very fine Alex. Gaglianini cello, also a beautiful French specimen by Andreas Castagnieri, a very fine Steiner violin and many others of lesser note.

The Stradivarius above referred to is considered by competent connoisseurs and artists as being one of the finest specimens in this country.

It is a classic instrument and beautiful in design.

The tone is of extraordinary quality, and in the hands of an artist seems to be all but human.

It is, like all the fine instruments of Messrs. Lyon & Healy's collection, in excellent condition, there being no patches of new wood and no cracks to destroy its vitality.

Unfortunately it leaves Chicago, as did most of the others mentioned above, and while this is to be deplored by all local lovers of art it is prime evidence of the high appreciation these rare violins are held in in all parts of the country.

Instruments are sent from this collection to all parts of this country and Canada.

Fine violins are considered by connoisseurs as works of art, in the same light as a rare Raphael or Rembrandt, and many are bought by those whose principal object is to have something beautiful in appearance and tone for the benefit of both eye and ear; in fact, many purchasers are unable to play only in the simplest way, and others not at all, who are interested in the antiquity and history of the instrument, and have these magnificent gems merely as specimens of the great masters' art.

Mr. L. N. Rice, of the Rice-Hinze Piano Company, returned this week from his Western business trip and reports that the company will not have any extra stock of either the Rice-Hinze or Schaeffer pianos this summer any way.

The Schaff Brothers Company did the largest trade in June ever done by them. They have devised and adapted one of the smoothest working drop swing desks ever used. They are doing good work and deserve their success.

Under the management of Mr. Harvey L. Goodrow Messrs. Wm. Tonk & Brother have opened sample rooms at 271 Wabash avenue, and will keep there for the accommodation of buyers a full line of samples of musical merchandise, stools, covers, lamps, &c. Mr. Goodrow is popular with the trade and has already had considerable success.

George K. Morehouse, of Omaha, Neb., was found guilty of embezzlement and converting goods to his own use and sentenced to four years in the penitentiary. The facts were these: The Chickering-Chase Brothers Company consigned to him a stock of six pianos, some of which he mortgaged and others he gave a bill of sale for. The Chickering-Chase Brothers Company recovered five of the instruments and will probably be paid for the sixth.

Mr. George P. Bent has brought out a new scale piano,

which he calls Style J. The piano is 4 feet 4 inches high and a powerful and satisfactory instrument for its size. The scale was drawn by Mr. Lestina. The imitation oak, rosewood and burl walnut cases, of which Mr. Lestina claims the credit, are scarcely to be detected from the genuine veneers.

The main room on the second floor of Messrs. Steger & Co.'s warerooms has been beautifully draped with a raw silk material, making it one of the handsomest rooms in the city. It is not only neat but unique.

Mr. J. A. Kieselhorst, of St. Louis, was in the city this week.

Mr. P. J. Healy spends but two days in the week at his cottage at Geneva Lake. The remainder of the time he can be found at the store as usual. Mr. I. N. Camp leaves here Saturday and returns Monday.

Mr. E. W. Furbush, of Messrs. Vose & Sons, Boston, was a visitor this week.

The Chicago Cottage Organ Company have a few pianos of their own manufacture nearly ready for inspection.

Mr. H. P. Mehlin, of Messrs. Mehlin & Sons, New York, was in town to-day on his return from a visit to Minneapolis. Mr. Mehlin says the Minneapolis factory is now turning out 12 pianos per week.

Messrs. Estey & Camp propose to have the Decker piano heard in concerts the coming season, and for that purpose will have some new concert grands sent on, the first shipment being expected this coming week.

Mr. Curtiss, of the Manufacturers Piano Company, says he doesn't want to get a reputation for shouting, so he won't say anything about business, and Mr. Wright says as long as they get the persimmon it's all right.

The "Daily News," of this city, publishes the following relating to the world's fair:

"It has practically been decided to put the great choral music hall and the leather manufacturers' building in the two courts of the manufactures and liberal arts building.

"One hundred thousand dollars will be spent on each of the buildings. The exposition company will, of course, furnish funds for the music hall.

"Chiefs Ives, Allison, Smith and Choral Director Tomlins were formally commissioned yesterday. Mr. Tomlins is now on his way to Europe, and his formal commission is to enable him to induce a number of choral societies in England to take part in the dedication ceremonies to be held in October, 1892."

## New Invention for Guitars, Mandolins, Etc.

ONE of the simplest yet most important improvements imaginable was invented by Mr. Theo. Wolfram, the North High street music dealer. It consists of a fingerboard pressed out of metal with raised frets, the sides extending backward, forming a clamp and a brace. Three of the great drawbacks, apparently insurmountable, have been that, 1, the neck will bend forward (which makes the frets false and hard to press the string); 2, the frets frequently fall out, and, 3, the impossibility to have the frets positively correct, not to forget the weakening of the neck by sawing into the fingerboard for the frets.

All this is overcome, the front making a more beautiful appearance, the neck cannot possibly bend and the frets are absolutely true. We have roughly figured that one man can make more finger boards of Wolfram's patent in one day than 100 men in one day the old fingerboard; hence the cost is, in spite of the wonderful improvements and costlier appearance, greatly reduced. The patent covers guitars, mandolins, zithers and banjos, and Mr. Wolfram has taken steps to also secure his invention in Europe. Experts consider it of great value and it is undoubtedly of considerable interest to players and manufacturers. Mr. Wolfram has our congratulations.—Columbus "State Journal."

—Some time ago Charles H. Magee, a boy of 17 years, was arrested on the charge of stealing music from the Oliver Ditson Company. It is a gratification to his friends to know that not only was his innocence fully established, but Oliver Ditson Company still have the boy in their employ. He is an exceedingly bright young fellow, and one in whose honesty and integrity his firm have the highest confidence.—Boston "Traveler."

## Trade Notes.

—Courton & Lyman succeed J. H. Lyman, piano dealer, Topeka, Kan.

—F. M. Rall, representing the Baldwin line at Toledo, is doing a fine trade with Haines pianos.

—B. W. Fisher's stock of musical instruments and sheet music, Portland, Ore., has been sold at public auction.

—Thompson & Austin, the new piano and organ firm at Huntsville, Ala., have their establishment in running order now.

—The A. H. Whitney Company, of Quincy, Ill., have just purchased a lot 400x300, on which to erect their new factory.

—Eisenbrandt & Sons' stock of musical instruments in Baltimore was recently damaged \$500 by the bursting of a sewer pipe.

—Begiebing & Buell, of Des Moines, have closed a contract with Myers & Early, of Fort Dodge, Ia., for 100 of these Des Moines pianos.

—Some swindler has been roaming around the country representing himself as an agent of Willis, Woodward & Co., music publishers, New York. They state that they have no agent of the kind.

—A. C. Chase & Son, Syracuse, have been succeeded by Chase & Smith. Fred. K. Smith, who becomes a partner, was formerly of the firm of Smith & Reynolds. If it is the same party we withhold comments until further notice.

—J. D. N. Osborne, piano and organ dealer, San Bernardino, Cal., was recently run over by a team belonging to him, and an organ was smashed, while Mr. Osborne's leg was mashed. Mr. Osborne was getting well. Name of the organ unknown.

—W. S. Crouse, who has had a music store in connection with A. H. Pehrson's jewelry store at Mitchell, S. Dak., for several years, has sold his stock of musical instruments to the latter. Mr. Crouse will come East shortly. Mr. Pehrson continuing both lines of business at the old stand.

—The "Cyclopaedia of the Manufactures and Products of the United States" (the Seeger & Guernsey Company, New York) is about to be issued in a new and enlarged form. This work has undergone most thorough revision and in its pages can be found every article manufactured or produced in the United States, arranged and classified in such a manner that the manufacturers of any article or product can be easily found. Although the arrangement of the work is such that articles belonging to each particular industry are grouped together under appropriate headings, a general index, covering nearly 50,000 articles, makes it the most complete work of this character ever published.

WANTED—By a large manufacturing concern, an organ salesman, possessing business and musical qualifications sufficient to enable him to successfully represent high grade goods in the larger cities throughout the United States and Canada. A permanent position and gradual promotion to the right party is assured. Address, "Organ," care of this office.

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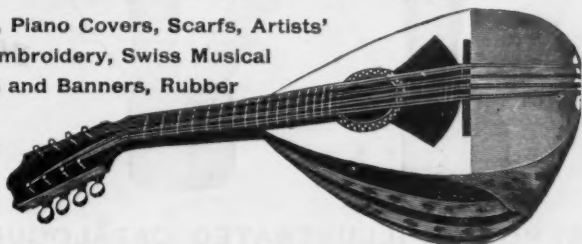
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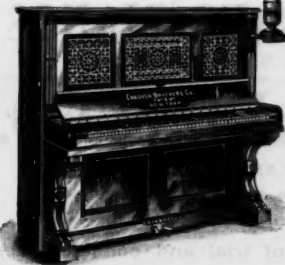
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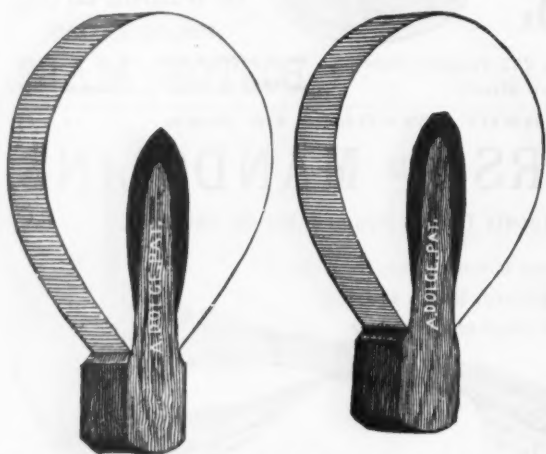
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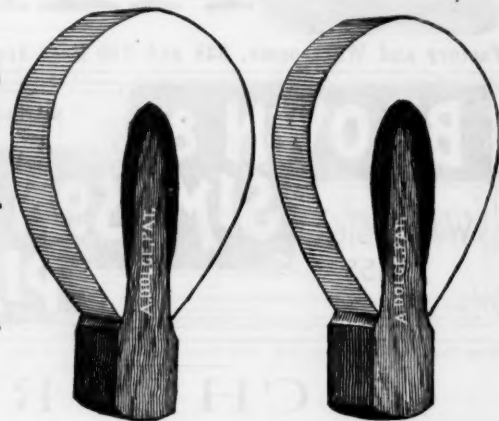
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